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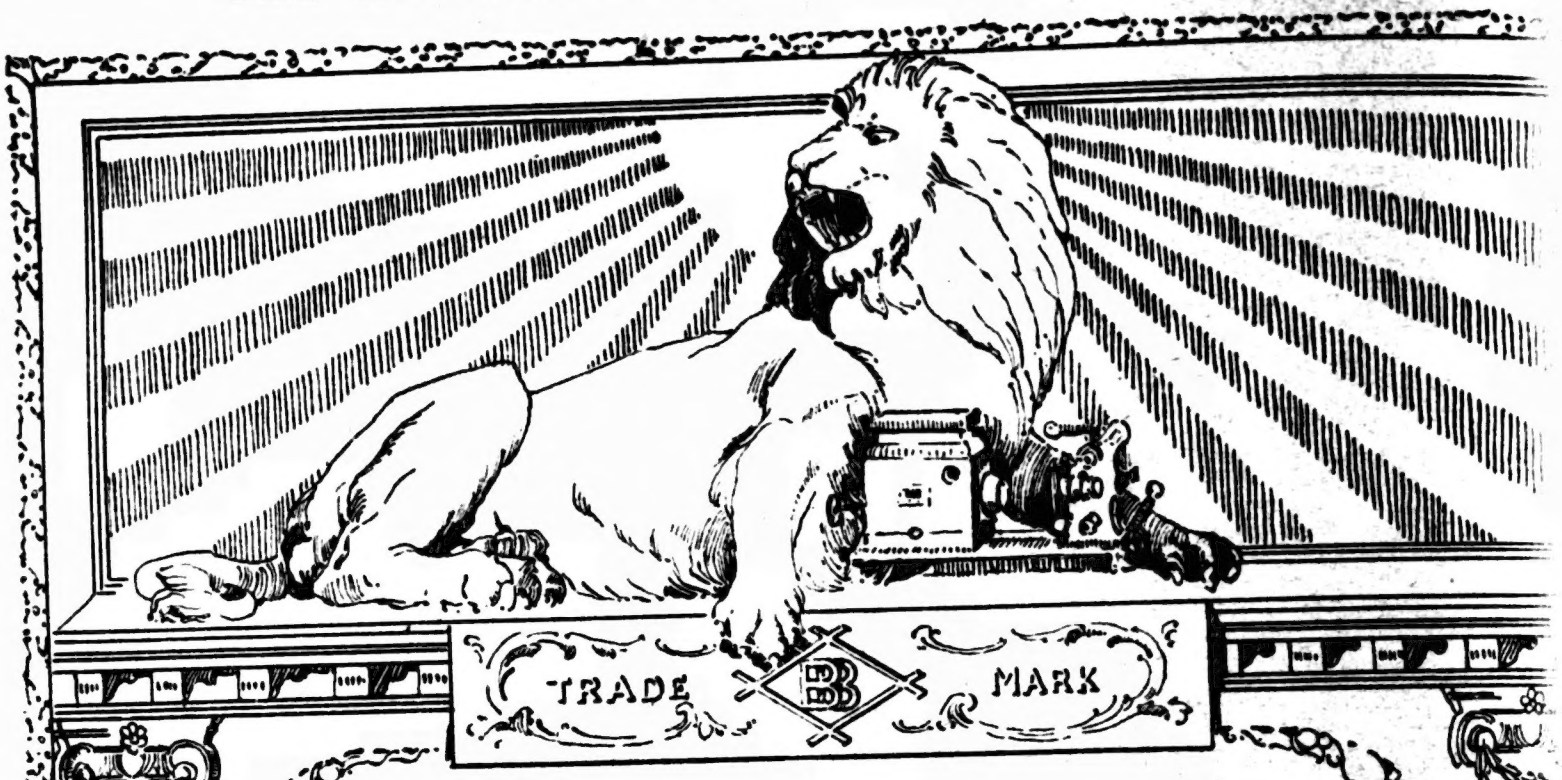

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Kinematograph & Lantern Weekly.

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Told in the Operators' Room.

A STRING OF MOVING PICTURE YARNS.

By Thomas Clegg.

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Jones had just returned from a six months' picture hunt in Java and Japan, and others of the school had envied his success to his heart's content. Smith and Brown—good men both, but not to be trusted "on their own" as yet—writhed impatiently as he related his experiences. Robinson smiled superior—he is scientific, and plays amongst his creepy-crawly things at home, or sequesters himself for weeks together in the heart of the New Forest, where he is supposed to study beetles and their ways. Thompson, the bird man, was also paying one of his rare visits to headquarters, and had laboured assiduously, but fruitlessly, to persuade us that he was hard worked. He had just come from the Chief's den, after convincing the governor of the ripeness of a scheme which involved a trip to the Dark Continent in the interests of science—and of the firm—for which he, too, was envied.

All were motion picture operators of repute in their own lines, and these general reunions were somewhat rare. The operators' room, set apart for the purpose of overhauling cameras, fitting up for the next job—and incidentally "swopping lies" about the last—was seldom used by more than three or four men at a time, owing to the fact that, at a few days' notice, one of the staff might be despatched to the antipodes, another to the Pacific Slopes, a third to India—and so on.

"When do you start, Thompson?"

"Oh, in about a fortnight, or as soon as I can fix up and get letters of introduction."

"Won't need many, I should think," growled Brown. "The best introduction for Central Africa is a good Smith and Wesson to my mind. Some of the tribes have man-eating propensities, have they not, Jones?"

"More or less. In my last trip to the interior from the West Coast I had my suspicions, but did not verify them, replied the bronzed veteran.

"What occasioned them?" inquired Smith, rather nervously.

"The love of the nigger for his brother," said Jones, drily. "His affection was so pronounced that, after disposing of the adipose remains of the departed—by methods into which I did not enquire too closely—the survivor would polish and wear the uneatable—the bones, I mean—slung around his neck as ornaments; in fact, they formed his only covering, except a loin rag."

"Had you any trouble with them?" enquired Thompson, eager for information.

"Nothing to speak of. A bit of fun now and again."

"As how?"

"Oh, I don't keep a diary, young'un, and I am no good at yarning."

"H-m-m-m!" ejaculated the incredulous Brown. "What were you saying the other day about your false teeth?"

"Tell us," entreated Robinson.

"Nothing in it. I had a complete set before going, and as they were not very comfy I removed them perhaps more often than was necessary. Away into the interior I was encamped with my "boys" and an old native woman with eggs for disposal visited us. I bought all she had, and confidingly told her that she might bring some more, but subsequently regretted my trustfulness; the eggs were all wrong'uns."

"She came again with a further supply, and as my false teeth interfered with the forcefulness of the language I longed to use, I openly removed them and swore through my gums. She did not wait for payment for the second batch of eggs. One unearthly screech she gave and darted into the jungle; I never saw her more."

"Speaking of eggs, Thompson, did you secure your picture of the cuckoo?" inquired Robinson.

"Don't talk to me of cuckoos!" replied Thompson, impatiently. "I have given up the hunt."

"Why I thought you were so keen on it—getting a picture of the foster mother and her fledgeling, and so on!"

"So I was; and I suppose I shall be fool enough to try again," said Thompson. "I have travelled over a thousand miles in England and Wales to secure it. I was in Norfolk when a friend wrote to me from Cumberland. He had found a cuckoo's egg in a nest, and would watch over it for me. He did—widening the bushes in its vicinity every day, and so worrying the mother bird that, on my arrival, she deserted the nest."

"A few days after my return to Norfolk, another acquaintance found a nest in Wales, and I hastened with my camera to Barmouth, only to find that some boys had also discovered the treasure and stolen all the eggs."

"Never say die!" said Jones, consolingly.

"I didn't. A third time I ventured—into Lincolnshire—and secured what I wanted; a beauty! Robin's nest; fledgeling cuckoo filling it, after having kicked out his foster brothers and sisters. The poor mother bird was distressed, but ingenious. She could not reach to the cuckoo's clamouring maw to fill it, so stood on his shoulder and dropped the food into his cavernous beak. It was then I got my picture—twenty-five feet of perfect quality negative."

"Then what on earth are you grousing about?" said Smith.

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Thompson ignored the interruption, and concluded: "I returned to my friend in Norfolk. Our holiday expired, and we were sailing down the Broads on our way home, when the one giddy goat of the party upset the boat, and camera, tripod, film boxes, and about five hundred feet of good pictures got a sousing. Camera nearly ruined; pictures hopelessly so, cuckoo film included."

"Hard lines!" said Robinson, sympathetically. "But, as Jones delicately remarks, 'Never say die!' I have had some tantalising experiences with grubs, but I shall have another whack at 'em."

"Go on, Robinson," said Smith. "We juveniles are taking lessons in patience and perseverance."

"I wanted to get pictures showing the actual change of the caterpillar of the swallow-tail butterfly into its chrysalis, and secured four specimens of the somewhat rare insect. I watched them for three days and nights, and obtained records of the first stages, but waited anxiously for the final encasement into the pupa skin. Luck seemed with me, and I recorded the caterpillar making his silken support and fastening himself to the inside of a twig."

"The third night, dressed, with acetylene lamp in readiness, and my eyes glued on the beast, I watched from a couch to record the actual change. No movement for hours. Towards morning I must have dozed for three minutes—not more. I awoke with a start, and immediately looked at my caterpillar. Alas! the pupa skin was formed over the brute and its cast garment was just falling to the floor. My doze was fatal to my purpose."

"During the three nights, with three of my caterpillars the change occurred either during the doze just mentioned or when I absented myself for a moment from the room. One other chance remained—my fourth insect."

"The program was repeated during another three days and nights of more or less patient watching, and I almost despaired. No doze this time and better fortune, for I secured the whole operation of changing conditions in less than 100 feet of film."

"Lucky man!" said Thompson. "But have you ever fixed upon the right time for the transformation from pupa to butterfly?"

Robinson heaved a sigh. "Yes, I fixed the time right enough, but the gods were not propitious. Another period of watching—days of anxiety, nights of wakefulness. On the second morning I felt the pupa, and decided that I might venture into the city on business. On returning, late, I found the condition of the pupa apparently unaltered. After a time, observing a slight movement inside the case, I thought that softening the outer covering by immersion in water would expedite matters. It did, without, however, rendering visible any change of condition."

"Having decided to go down to my brother's house and secure his services for the morrow's watching, I suddenly remembered that my bicycle tyre was deflated. After five minutes spent in pumping up the tyre I returned for another look at my pupa. Again disappointment. The insect had taken a mean advantage of my absence to emerge, and a beautiful swallow-tail butterfly was suspended from his empty case, expanding and drying his wings. The experiment had failed, and no further opportunity can occur before next April."

"Thompson spoke of a ducking a little while ago," said Brown. "These sousings seem to be common experiences of camera men. Jones told us that in an enthusiastic moment he was swept away by a tremendous wave at Madeira."

"Yes; but I got my picture," said that expert. "I had another and less comfortable experience last March, however. Madeira is a warm moist clime, at all events, but a drenching from a powerful fire jet with the thermometer about zero is not exactly the kind of bath one hankers after."

"How was it?" said Thompson, refilling his calabash in utter disregard of published cautions against smoking; and Jones began his yarn of "The Ways of the Fire Brigade."

"Naval men, naval discipline, naval obedience to orders curtly issued and accurately grasped, were the chief impressions of the London Fire Brigade left upon my mind after an interview with the second in command. My instructions were to wait upon him by appointment and make certain arrangements."

"'What can I do for you?'" he politely enquired.

"I presented my credentials."

"'Oh, yes. Well, what is your department? Do you take the pictures?'"

"Certainly."

"'That's all right. Now we know where we are. I don't want my time taken up by a man who will return to his office and dictate instructions to a typist. You want to see the fire floats?' He touched a bell, and to the sailor-fireman who responded he said, 'Let me have a motor in five minutes.'"

"'Very good, sir,' and the man departed."

"'Now if you will excuse me—I will be with you shortly.' He retired and immediately returned in a regulation costume suitable for the blizzard rigors through which we soon passed on our way to the river fire station."

"Arrangements for a demonstration some days later were here completed with a quickness that made me gasp with astonishment. This done, the motor whirled us back to town, skirting obstacles and turning corners with what would have appeared absolute recklessness in any but a man accustomed to the working of a ship. Five minutes more sufficed for the conveyance of instructions for a general turn-out of the horsed brigade in full equipment."

"'Anything else?' I was then asked."

"Yes. The motor fire engine; we should like pictures of that as well."

"A minute's absence, then, 'Step this way, please,' and I was ushered into the presence of the urbane Chief. As readily as his second-in-command he grasped my requirements. The motor brigade was evidently a new institution, and could only be dealt with by prime authority. Another touch of the bell, and instructions were gruffly conveyed."

"Red tape? Circumlocution? Not a bit of it! They may be known and used in the clerical departments, but amongst men of quick decision and prompt action red tape has no place. Three days' demonstrations—to the minutest detail—were arranged in an incredibly short time. Operations showing the working of a river fire float, full land brigade, motor fire brigade and fire escapes—and this motion picture man, who has kicked his heels in official ante-rooms for hours while waiting for unimportant concession, pompously granted or curtly refused, retired filled with admiration of the smartest staff of the best fire-fighting service known to the world."

"That's a good story, Jones," said Brown, "but what about the drenching?"

"Bathos!" replied Jones, scornfully. "However, you shall have your sugar plum."

"I went down to the river fire station in the same motor three days later, planted my tripod and camera in position on the edge of a landing stage, and as the big fire float passed I secured pictures of the working of one, two, and four powerful jets."

"I wanted, as a finale, a picture of the whole eight jets playing at once, far over my head. But a difficulty arose. Only seven firemen were available. Ultimately it was arranged that the fourth man should hold one jet in each hand. He did so until the float was directly opposite to my camera, when the intense cold so affected him that he unconsciously deflected one jet, and I at once felt that I was the objective."

"As I could not move my traps, and did not want to lose my picture, I covered the lens with my hat and the camera with my body and myself received the full charge of the mighty jet. The picture was saved, but before arriving at headquarters my clothes were frozen stiff, and I only escaped further consequences by a hotter and more pleasant experience at the hands of a Turkish bath attendant.

THOMAS CLEGG.

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Weekly Notes.

BY "STROLLER."

I AM just off to Paris, which a leading paper describes as "the home of the kinematograph." Certain developments are about to take place, and I want to give my readers the news first hand. Although just now many firms are economising and putting their houses in order, they are only laying low prior to a sudden outburst of energy, which will be very evident at the start of the season in September. I have already had many a hint as to the future, and can assure our very large circle of readers that nothing will be wanting to retain the leading position the KINEMATOGRAPH WEEKLY has ever held in the trade.

* * *

"CAN you give me the name of an insurance company which insures the fittings, piano, films, etc., protecting the tenant's property and materials hired against fire, and also say the usual rates?" Thus writes a correspondent. I should be glad of replies from our readers on this point, as they would not only be useful to our correspondent but would also help a number of other readers.

* * *

WE have had such a shoal of letters with reference to the invention of the kinematograph and the various patents made in connection with it, and more particularly regarding the important letter from a firm of patent agents which appeared in last week's issue, that we are having a series of articles prepared which will summarise the developments and patents in chronological order. By the way, Messrs. Disher & Pollak, who sent last week's letter, write that a printer's error occurs in column 1, line 10 from the bottom, where 1903 should be 1893.

* * *

I HEAR that a further exodus from the suburbs to the central is contemplated by film makers. The Precision Film Company, of Leytonstone, and the Clarendon, of Croydon, are mentioned as prospecting towards Filmland. Which will it be, Cecil Court or Gerrard Street?

* * *

"AT a picture show I visited recently," writes a correspondent, "I was greatly surprised at the latitude that was allowed the men who were engaged in making the effects behind the screen. The pictures displayed were mostly foreign subjects, and the loud cockney accents screaming out interjections, and in some instances vulgar wit, were extremely objectionable and incongruous. No doubt the shouting and talking may materially aid the success of some comic pictures, if it is carried out in moderation and well done, but it is certainly best to leave it out altogether than allow it to degenerate into what a member of the audience termed 'a confounded Punch and Judy show.'"

* * *

I AM sure if the proprietors of certain picture shows heard some of the uncomplimentary remarks about this "effect" business, they would wisely curtail it or improve it. I have always agitated that effects greatly heighten the value of the pictures, but ill-timed and ill-chosen inappropriate noises only detract from the value of the picture, and make the show absurb. I know an exhibitor who, directly he receives his new spools, spends the whole day with his staff originating and rehearsing suitable effects, which are improved upon each time the show is given.

* * *

I UNDERSTAND that the material on which the American subjects will be printed in future is non-inflammable, and that several titles have already been sent to England printed on this material in order to test the quality and to see if there were complaints from the users.

* * *

I WAS at a renters a day or two ago and tried several subjects and found quite a large percentage were non-inflammable and yet nobody was the wiser. I have seen several of the American agents, and they assure me that in future all American subjects sent to this country will be non-inflammable. I understood January 1st, 1910, was the date fixed for this country, but to everyone's surprise we are to have non-inflammable subjects right away. What do the English makers say to this?

* * *

MR. LOUIS D. DICKSON writes me from Edinburgh:—"The notes in last week's issue with regard to some German idea of photographing animated pictures on a circular glass plate in the form of a spiral is nothing new. 'Antony's "Spiral Lantern,"' to the best of my knowledge, was put on the market about twelve years ago, as were also 'Zebaone's Spiral Cine' (U.S.A. patent 594,094). Mr. Leo Kamm, of Powell Street, London, also put a similar apparatus on the market. This was a combined camera and projector, and it is fully ten years since I saw particulars of it."

* * *

I HEAR that Mr. J. R. Binns, the wireless operator, is suing the Vitagraph Co. for £5,000 damages for making a public exhibition of the film of somebody resembling himself sending out his famous message from the steamship "Republic." Of course, everyone remembers this celebrated subject, and I shall regret if legal proceedings are caused through it, for undoubtedly it was the living picture that considerably increased the notability and interest in the operator.

* * *

THE PELICAN says:—"The popular animated pictures which bring so much joy to so many people are not always conducive to domestic happiness. A certain married man who took his spouse to one of the entertainments was not altogether delighted to see himself depicted, in the picture of a crowd watching a Royal procession in a provincial city, in the society of a lady who was unknown to his wife.

* * *

"The camera, we are told, does not lie, and if the pictures shown are true to nature, the good lady has excellent cause for action, seeing that her husband was depicted in a pose which was certainly open to censure. His explanation that the lady was an entire stranger to him, and that when the picture was taken he was merely offering humane assistance during a sudden attack of faintness with which she was seized, though plausible, has not, so far, been accepted."

* * *

MY friend Mr. Brockliss is in Scotland recuperatiug after his recent indisposition. I trust he may return entirely recovered.

* * *

MY friend, Mr. D. Jamilly, has struck a splendid idea of further popularising his splendid show at Harlesden. He is giving entertainments for the benefit of the local scouts and on Saturday, I understand, the German boy scouts are to be given a right royal reception.

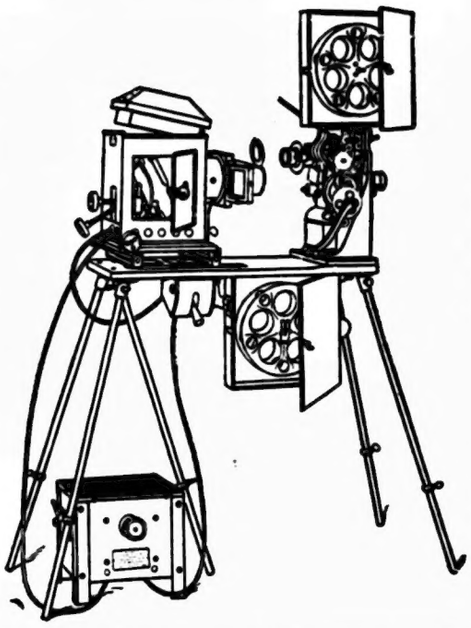
* * *

PRIZE fights are giving place of eminence to aerial flights, and Messrs. Gaumont and Pathé are to be complimented on their enterprise in so splendidly recording the first trip across the channel.

* * *

MR. W. E. DENISON, the genial local manager of Films Limited, takes unto himself a wife on the 12th of August. in his opinion any mated man is better than the lonely variety. In spite of this atrocity he has the good wishes of his friends, and he can include among them

STROLLER.



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A touching story of how, upon seeing a child kneeling in prayer, a jealous fisherman was induced to rescue her father whom he had assaulted and put to sea in an open boat.

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Professor Fix is a Ventriloquial Performer at Country Fairs. Some boys steal his figures so he substitutes live men for the latter. The live subjects forget their lines and talk when the Professor turns his back. What happened then can easily be imagined.

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FROM OUR OWN CORRESPONDENT.

PARIS, July 27th.

The Friese-Greene Patents.

The rights of invention have been the theme of observations made to the writer on account of Mr. Friese-Greene's manifesto. The French people are far too inventive themselves to prove in any circumstances hostile to the rights of any pioneer, and they agree that the creative work of Mr. Friese-Greene deserves recognition, and that he is entitled to historical fame. But the opinion is pretty general that his material rights are "prescrits"—that is, abolished. A certain logical result of this state of things is that a free application of certain patents will very seldom give place to the paying application of same. This checks everyday habits and calculations, and a late claim for recognition seems to many exhibitors an arbitrary one. For this reason, and in spite of the generous nature of the Frenchman for the recognition of merit and invention, the claims are unpopular in Paris, and sceptically received.

More About Copyright.

That the question of copyright is as vast as the sea is proved by letters received after our interview with the manager of a Parisian kinematograph exhibition. One of them reminds us that the strenuous action of the Société des Auteurs, Compositeurs et Editeurs de Musique is not the only one applying to collect the rights of authorship for the kinematograph. The Société des Auteurs et Compositors Dramatiques is engaged, according to the writer, in similar action for protection of the Society's authors. We cannot deny the importance of this, which means that one more powerful money collector is on duty for the kinematograph. And we now ask the question: What of the Société des Gens de Lettres, and of the recently created Syndicat des Auteurs de Scénarios pour le Cinématographe? We think these two institutions will mostly help the authors in getting recognition, but the first will enforce it—a word which may seem unjustified, when hardly one case is contested of the rights due to the authors, and legal prosecution is only needed for about 10,000 to 15,000 francs out of the yearly amount of 4 millions!

English readers may like to know how these societies collect. To La Société des Auteurs et Compositeurs Dramatiques, Rue Henner, is allotted the repertoire of dramatic works of more than one act, or more than forty-five minutes' duration. Theatrical performances with dresses are the rule for the repertoire of the society, and the direction is in the hands of two collecting agents, who have bought their charge and are paid so much per cent. by the society.

The "Société des Auteurs, Compositeurs et Editeurs de Musique" is allotted the short one Act or two Act pieces of less than 45 minutes duration, the musical compositions and the various productions of "variety" kind. Also fragmentary executions of works which as a whole belong to the other society. The director receives no percentage. Six hundred paid agents and a number of correspondents complete the forces of the society, which has been steadily gaining power since the year of foundation 1851. The principle of its rights is fully recognised by all, as well as its authority; and this explains that the sums collected every year are not less than four millions, and the sums collected by the sister company five millions.

It is interesting to note that there is not one phonograph operating in public, in any small remote tavern, which avoids paying a fixed minimum sum of 16.50 francs, and not one mechanical piano for less than 44 francs per year, a minimum which, in certain cases, can be greatly exceeded.

Similar taxes are drawn from all sorts of shows, variety or living pictures, being fixed in a very variable way, but never arbitrarily. The mayors of all cities and the police authorities are instrumental in making every performance known to the society, as a copy of the application for license imposed by the law is transmitted to the society by the very authorities.

As an arbitrary fixing of the tax would lead to trouble, a stupendous series of questions are addressed to every exhibitor. Completing the figures given in our last issue, as at present imposed, we are informed that the basis is the amount contracted for a monthly period with the company, for rights of execution on music and general composition. If these monthly contracts range from 100 to 500 francs, the corresponding dues for exhibition of films are as follows:—

0.05 fr. per day for 50 M or a fraction of that length for contracts of ...	100 fr. or less per month.
0.10 fr. ditto	100-200 fr. per month.
0.15 fr. ditto	200-300 fr. per month.
0.20 fr. ditto	300-400 fr. per month.
0.25 fr. ditto	400-500 fr. per month.

The member of the society who gave us these details insisted on the distinction that only the films composed by members are considered. Then we asked the question, Are the conditions for admission to be maintained as they at present stand, obtainable only for fully professional authors, having a minimum of 12 compositions or 4 pieces printed? The change has not yet been provided for, but the increase of membership by means of cinematographic recrues is considered favourably. The sums collected in foreign countries amount to 500,000 francs this year, the perception being made, in most of these countries, by sister companies of authors, and in England by an appointed exclusive agent, Mr. William Sarpy, 32, Shaftesbury Avenue, London.

In connectiou with the name of Mr. Merzbach quoted above, we should state that the affiliated group of authors under his direction is called "Société des Auteurs et Gens de Lettres," a name which we did not quote in the above "exposé" for avoiding and *quid pro quo* with the Societies of Authors we were reviewing. This latter company is doing actual work other than "literary" or "perception of rights," and this week not less than two films of their brand are listed on the Pathé programs, Pathé being their "concessionaire" and their manufacturer, though in studio of their own and with artistic help of their own, or rather from the best Parisian theatres (such artistes, for instance, as Numes, Tréville, Delphine Renot, and Hernold) from the Réjane and Varieties Theatres).

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Copyright of Films in Copenhagen.

The thirty-first Congress of the Literary and Artistic International Association in Copenhagen referred to authorship questions and the kinematograph as it never had before done. The authors will soon have all the protective guarantees they need, but in these guarantees they realise that a broad-minded allegiance of the manufacturers to the natural rights of authorship is the best idea to adopt. But will the manufacturers on their side secure all the guarantees they need against the ever increasing difficulties of their task and the commercial uncertainties of the near future?

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Mr. Friese-Greene and His Inventions.

By THEODORE BROWN.

PART IV.

I had a very enjoyable interview with Mr. Greene at his laboratories on Thursday last, but he has requested me to hold over my impression of his stereo-chromo kinematography for a week or so, until some of the patent matters referring to same have been settled. Meanwhile I should like to make a few remarks respecting his colour work in which stereoscopic effects are not claimed. With his single camera he has taken two kinds of negative films which are intended to give natural colours on the screen when projected through their respective colour bands. One film has been taken through an intervening colour continuous band made up of red and green sections, and travelling intermittently in register with the sensitive negative film. The resultant positive film shows a very decided colour value contrast in each successive picture. Such a positive can be projected either in conjunction with a travelling colour continuous band or may be a colour value positive and colour screen band combined. The latter combination forms one unique point in Mr. Greene's invention, and from a commercial point of view it seems to me to be of considerable importance, insomuch that such a composite film can obviously be joined up with other films of the ordinary type and needs no alteration or additions to existing machines in projection, while the colour screens, being formed on the pictures themselves, cannot get out of their proper order. Mr. Greene has also taken tri-colour-value negatives in his single camera, adopting the same process as above described but adding the third colour; thus when taking the negative a colour screen band made up of successive sections of red, blue, and green travels round the inside of the camera and intermittently with the sensitive negative film, both passing together and in common register through the exposure gate in the ordinary way. After making his positive by exposure in contact in the usual manner, Mr. Greene dyes the positive tri-images in their respective colours—red, blue and green—and he thus produces a tri-colour positive film which, as in the case of the two-colour film first mentioned, can be joined up with other ordinary films on any ordinary spool.

The all important question that presented itself to my mind when I first handled this tri-colour band with its tri-colour-value sections was—Can such a series of images be projected at sufficient speed to bring about the amalgamation of any three succeeding images? The analysis of motion would be satisfied at the usual rate of sixteen images per second, but the satisfactory coalescing of three distinct colours is quite another matter and would seem to suggest that Mr. Friese-Greene's films would have to pass through the projector at three times the ordinary speed in order that colour blending and natural results should obtain. I do not think that perfect results in colour work will ever be accomplished until absolute registration of successive pictures can be secured, and the very nature of living pictures being dissimilarity of each successive image appears to me to be the fatal barrier to success. Doubtless it will be possible to project at sufficient speed to ensure colour blending in the eye of the observer, bringing the conditions of separate colour projections within the time limit of persistence of vision; but to render up the same with animated effects constitutes a task most difficult to accomplish. I have mentioned that Mr. Greene applies the colours by staining successive positive image red, blue and green, making the celluloid the vehicle both of the colour value images and the screens. It seems to me an improvement on this would be to introduce a transfer carbon system, so that the three primary colours could be embodied in the images themselves after producing the black and white picture from the colour value negative. Such a process, if successful, would obviously not only do away with the necessity of an intervening colour screen in projection, but would also render up the whites in pure quality, while no loss of light would result as is the case with present systems in vogue.

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The Incompetent Thief.

A pathetic film with a touch of humour, depicting the troubles of a Shoemaker who is discontented with his lot. The opening scene is a splendid view of a workroom with men at work. The bustle of leaving is gone through and one man left by himself, he is imbued with the fascinations of an adventurer's life and decides to give up work. He steals a quantity of goods, the proceeds of which he devotes to buying a set of burglar's tools and commences operations as a burglar. All his efforts are, however, without any financial advantages. He breaks into a house and after great exertions opens a safe, which proves to be full of waste paper and all his adventures end in the same futile manner. Finally he attempts to rob a postman who proves the stronger of the two and hands him over to the police. The last scene shows him in his cell, repentant of his misdeeds and he has a vision of his old happy life in the workroom with which the scene closes. Good quality throughout and plenty of interest which should make it popular with the public.

Code Word "Thief." **Length 512 feet.**

Swedish Army Manœuvres

A splendid film depicting the Swedish Army in Camp and in Mimic Warfare—Prince Charles inspecting the troops—Cavalry Sword Exercises—Bridge Building—Cycle Corps crossing Streams—Horses fording the Rivers—and all the incidents of Camp Life, the whole forming one of the best films of Military Manœuvres yet published.

Code Word "Manœuvres." **Length 520 feet.**

Jack Tars' Visit to London.

A most striking panorama of scenes incidental to the Naval Pageant in the Thames, including a faithful reproduction of scenes on the River and on board ships, together with the March through London.

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Busy in Making and in Repairs.

Mr. Arthur Rigby (Robert Rigby & Co.) informs us that they are working at high tension consequent upon the large increase of business and their removal to large and commodious premises.

The Charles Urban Trading Co.

have arranged for the reproduction of the Review of the Fleet by H.M. the King in the Solent on Saturday next, and as special preparations are being made, a full and notable reproduction may safely be anticipated.

In the Cause of Charity.

A special exhibition of West's Moving Pictures was held at Wirth's Olympia in connection with the appeal of the Mayoress of South Melbourne in aid of funds to assist in the erection of a children's wing at the Homœpathic Hospital.

No Further Connection.

The National Bioscope and Film Co. ask us to inform the trade and public that Mr. S. J. Henry, late of the London Bioscope School, is in no way connected with the National Bioscope and Film Co., and that all future transactions must be signed by Mr. Arthur Tate, no other order being valid.

Speedy Work.

The Gaumont Co. were smart with their Channel Flight film. Immediately after the flight the film was taken to Paris, where it was developed, and by mid-day on Monday twenty copies were in London ready for distribution to the different London halls and all the Stoll halls in the provinces. At the Coliseum it was shown both afternoon and evening. At the Empire the enthusiasm was enormous, round after round of applause greeting the picture, and it was only after M. Bleriot rose from the stalls and bowed his acknowledgments that order was restored.

Noted Bristol Firm's Outing.

On Saturday the 17th, the annual outing of the staff of Husbands & Sons took place. The party journeyed to Chepstow, where brakes conveyed them to Monmouth. Dinner was under the presidency of Mr. Alfred Husbands. Mr. H. J. Davey proposed the toast of "The Firm," referring to the pleasure it gave the staff to see Mr. Alfred in the chair. This was seconded by the oldest member of the staff, Mr. G. Rogers. Mr. Husbands thanked the employees for their whole-hearted loyalty to the interests of the business, emphasising the fact that in these days of strenuous competition it was only by the co-operation of everyone, from the directors to the youngest employee, that a successful concern could be built up. He was glad to be able to say such co-operation they always had, and he hoped the kindly feeling that had been the characteristic of their relations in the past, would not only continue but deepen as the years went by. He then presented each member of the permanent staff with a photograph of the late Mr. H. Husbands, who founded the business, retiring from active participation in 1895; also a portrait of himself.

"Safety" Regulations for Children.

The Day Schools Sub-committee of the Education Committee of the L.C.C. suggest a series of rules for the conduct of entertainments in which the school organisation is involved. Application for entertainments they propose shall be made to the Council at least twenty-one days before the date, and full particulars as to the nature of the entertainment, the hall, the maximum number for whom tickets will be issued, and the arrangements made for the control and supervision; and no entertainment in which the school organisation is in any way involved shall be held on the premises of London County Council schools unless an application and a certificate that satisfactory arrangements have been made have been approved on behalf of the Council.

Borough or Police?

A gentleman complained to Mr. Dickinson at the Thames Police Court about a kinematograph exhibition held at a shop in Whitechapel Road, and he handed up a paper signed by a large number of neighbouring tradesmen. The noise and nuisance, he said, was kept up until eleven o'clock at night, and was worse on Sundays than on other days of the week. Mr. Dickinson—It is a common nuisance. Have you been to the police? The applicant—Yes; and they say they can only deal with an obstruction on the pavement.—Why don't you go to the borough council?—I was advised to come on here. Mr. Dickinson—I know of no Act that could deal with the case, but I believe there is a borough by-law which could be put into operation. See the clerk to the council and tell him you want to put the by-law into operation, otherwise you would have to go to the High Court and get an injunction. His worship afterwards said that the applicant had better go to the Town Clerk and call his attention to by-law 2 of the Stepney Borough Council's by-laws, and say that he and his fellow tradesmen wanted protection.

An Electric Theatre For Bristol.

The Finance and General Purposes Committee of the Board of Guardians recommended that the seal of the Guardians be affixed to the lease of 21, High Street, to Mr. E. W. Touboul, of 49, Old Bond Street, London, for an electric theatre, on the following terms:—The lease to be for seven years, from the 29th September next, determinable at the option of the lessee at the end of three or five years, at the annual rental of £300, and making such alterations to the premises as are necessary in fitting them for his business, subject to plans of same being submitted and approved by the Guardians, and also to keep the premises both inside and out in thorough repair during his tenancy; also to deposit as security for the due execution of the terms of the lease the sum of £300 in the name of the clerk at the Guardians' bank, the interest on the amount to be receivable by the lessee, and the amount to be forfeited to the Guardians in the event of a breach of the covenants of the lease. The recommendation of the Committee was agreed to. It was stated that one of the terms in the agreement was that the theatre should not be opened on Sundays.

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The Church and the Kinematograph.

One of the principal attractions at the recent Protestant Demonstration at the Alexandra Palace was the kinematograph. The films of the march past in previous demonstrations proved a very attractive feature, says the *English Churchman*, and these, with limelight views of Protestant work, were described to deeply interested audiences in the theatre at frequent intervals during the day.

New Show at Preston.

A temporary music licence was granted to Mr. Frederick Stephenson Waterworth, Fulwood, on the 16th inst., in respect of the Imperial Picture Palace. The premises are large and airy, and the doors so arranged that the building can be emptied in a few minutes in case of emergency, while ample precautions have been taken to guard the public from any danger of fire arising from the apparatus. The police offered no objection to the licence, a favourable report upon the premises being given by the Chief Constable.

The Prince and the Pictures.

The German Emperor is a friend of living pictures, and has at the Schloss his own projector. The Crown Prince has, however, gone one better. On his instructions, a number of films have been prepared representing him at close range in his military duties. They show him in command of a battery of the First Regiment of the Guards Field Artillery. In the first set of films we see the Prince leading the battery at a gallop across the Tempelhofer Feld military exercise ground in South Berlin. The battery is brought to a halt and the guns unlimbered and fired. In all these operations the Prince is prominently to the fore, even placing a shell in the breech with his own hands. Another set shows the Prince giving instructions in the handling of the gun on the barrack yard; and in a third, entitled After Service, he is seen chatting with the officers at the conclusion of the morning's work.

Believers in Youth and Energy.

Mr. A. T. Wright the energetic and popular Managing Director of Films Limited, is a great believe in "young blood," for it is a remarkable fact that his firm, one of the largest in trade, is officered and manned by the youngest staff. Energy and Brains appear to be the watchword, of this go-ahead firm. The use of the kinematograph as a medium for advertisement has been acknowledged by some of our leading seaside resorts. Quite recently Films Limited were commissioned by the Llandudno authorities to take a series of views of the Queen of Welsh Watering Places. The results have been most successful, for they have obtained capital views of A Lifeboat Launch, the arrival and departure of La Marguerite, the favourite steamer of the Liverpool and North Wales S.S., Co. Other views are the Happy Valley Minstrels, Great Orme Tram and Golf Links, Views of Llandudno from the Llandudno and Colwyn Bay Tram, the Beach and Promenade and a Service at St. Tudno's Church. The series are now being shown to delighted audiences. The Lifeboat is an exceptionally fine picture. The tram ride through the cutting at the Penrhynside of the Little Orme gives some idea of the difficulties that had to be surmounted in constructing the line. The glorious view when the highest point of this route is reached will cause many patrons of kinematograph shows to make up their minds to personally visit Llandudno. Overwork was the cause of illness, happily of short duration and we are pleased to see Mr. Wright about again as chirpy as ever. Rumour, ever a lying jade, had it that Mr. Wright had slipped, or was slipping off the hooks, but as Mr. Wright says in the language of Mark Twain, "the report of his death is greatly exaggerated," and an enjoyable motor tour through God's own country placed the finishing touches of health and strength upon him. On our enquiring what particular country he referred to, we received the indignant reply why, Ireland of course!

The President and the Pictures.

Mr. Taft apparently had 5-cents' worth at a show in New York a day or two ago. Whether it was that the seat was a tight fit and he was uncomfortable or that the heat was too much for him is not known, but he certainly was gloomy at the start of the performance. When, however, he saw himself addressing the Confederates and Grand Army men, and saw his own right arm shaking his fist, the President could stand it no longer and burst into hearty laughter, in which the crowd of spectators became infected.

Sunday Exhibition Refused.

The manager of the entertainments at the Victoria Hall, York, made an application at the Police Court for permission to exhibit a film on Sunday showing the York Pageant full-dress rehearsal. He urged its sacred and historical interest, and said many people would be unable to see anything of the Pageant, as he was informed that a procession through the streets was impracticable, and Sunday was the only day on which those taking part would have time to see the films. There would be sacred music played. The Lord Mayor and the other magistrates on the bench did not agree that the exhibition could be described as a sacred one, and pointed out that they had no power under the York Extension and Improvement Order to grant the application.

For Showmen and Operators.

Among the latest trade productions of special interest to showmen and operators is a new film winder to which is attached a film measurer. This novel combination should commend itself specially to operators, as it will greatly facilitate their work. Another quite recent invention in the kinematograph industry which will pay showmen and operators to make a note of is a non-gear winder enabling operators to go slow enough to allow the operator to examine and mend a film should a breakage occur or for any other reason. At the same time the instrument serves the purpose of a rewinder. Both these inventions are of a practical nature and are made in a compact and portable form. They have been made by Messrs. J. Bonn and Co. Ltd., the old-established firm of scientific and electrical engineers, of 97, New Oxford Street, W., and have been received with marked approval in the trade. One of the special departments of kinematograph work which Messrs. Bonn make a speciality of is that of repairs. Repairs to any part of a machine can be undertaken in the morning and sent home completed to the customer the same night. These repairs are not temporary makeshifts but are reliable and lasting. As a British firm Messrs. Bonn have had an established reputation since 1874, and as contractors to the Government it can be readily understood that the accuracy of their work is unquestionable. Another valuable invention of the firm is a device for indicating variations from synchronism in speed between a kinematograph and a gramophone, or other two instruments when working in conjunction. This machine consists of two distinct but corresponding movements, each comprising the electro-magnet, beam, rachet wheel and disc, acting alike. The one movement is actuated in conjunction with a kinematograph while the other movement is in conjunction with a gramophone. The circuit from a battery is alternately made and broken on the kinematograph and on the gramophone by contact breakers, one on each, actuated by the mechanism of such machine, which also makes and breaks contact between the electro-magnet and beam on this machine, thereby causing the necessary action. When the two machines in action synchronise, the number of contacts per minute should be the same in each; should the kinematograph run too slowly or too fast in comparison with the gramophone, the number of contacts that it makes, and consequently the number of impulses received by the electro-magnet in this machine connected therewith, would correspondingly diminish or increase and by consequence the disc actuated thereby would differ in speed from the other disc, which difference would at once be indicated.

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The Kinematograph at Summer Fetes.

The kinematograph will undoubtedly prove to be one of the principal attractions at summer fetes of every description. The Scottish show promoter is abreast of the times in this respect. The Turriff Horticultural Society holds its annual show on August 3rd, and the grand open-air attraction will be a special kinematograph exhibition. The promoters of the Show have engaged Mr. Dove Paterson, of the Gaiety, Aberdeen, to give the exhibition, and this enthusiastic showman has arranged a magnificent program of *al-fresco* films which will include Pathé's great art picture play La Tosca, as played by the Comedie Francaise company, including the famous "Le Barge" and the incomparable Madame Sorrel. The Cinephone singing pictures will take a prominent part in the program. The whole entertainment will be under the personal supervision of Mr. Dove Paterson, assisted by Mr. John Leo Paterson, his chief operator.

A State Film Hiring Camera.

The *Telegraph* says: "It is well known that his Majesty takes a keen and critical interest in all matters of a scientific nature, and at the conclusion of Mr. Albert Smith's demonstration of colour kinematography complimented him on his pictures in colour. It is not too much to hope that ere long there will be created a State depository for films of this kind, recording all public and State functions. Such a department might be made self-supporting by income earned in half a dozen different ways. To give but one instance. Suppose that such a department possessed a good film of the Coronation ceremonies a few years ago. There are hundreds of thousands of people who would gladly pay 1s. to see such a film put through the projection lantern a couple of times. There are few things which make such a lasting impression as a direct appeal to the eye."

New Companies Registered.

Bradford Coliseum (Ltd.).—July 20th. £7,000, in £1 shares 2, Darley Street, Bradford.

Circus Rink (Ltd.).—July 20th. £1,500, in £1 shares. 25, Church Street, West Hartlepool.

Haulgh Picture Palace and Skating Rink Co. (Ltd.).—July 20th. £500, in £1 shares. Picture Palace, Bury Old Road, Bolton.

Luton Skating Rink Co. (Ltd.).—July 20th. £6,000, in £1 shares. Dunstable Road, Luton.

Wimbledon Olympia (Ltd.).—July 20th. £10,000, in £1 shares (9,500 Prefd. Ord. and 500 Def.). 57, Gracechurch Street, E.C.

Finsbury Park Cinematograph Theatre (Ltd.).—Registered July 19th, by Cresswell, Wickins & Co., 9, Quality Court, Chancery Lane, W.C. Capital, £10,000, in £1 shares. Objects: To adopt an agreement with M. A. Pyke, to carry on the business of amusement caterers, kinematograph, picture and entertainment providers, etc. Private company. The first directors (to number not less than two nor more than seven) are R. A. Lyons and M. A. Pyke. Registered office, Dewar House, Haymarket, S.W.

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[We do not accept responsibility for the views expressed.]

CONFERENCE OF HIRERS AND EXHIBITORS.

To the Editor, KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—In view of the fact that the Association of Hirers and Exhibitors is to shortly meet, might I suggest that they consider how to put the picture business on a better and higher status than it possesses at the present time. To me the fault appears to be the price of admission which stops good class audiences from attending. The argument that large halls can afford to admit at the ridiculous price of one penny is, I think, too crude. We all know that large halls have large expenses (especially if the rating authorities know anything), and I think the public are too smart to let large halls for pictures for little money. If the Association could make a rule to stop the supply of films where the price of admission is too low, the public would benefit in more comfortable accommodation, the hirers would get better and surer customers, and the manufacturers would feel they were on safer ground. I think, given a reasonable time to get the rubbish off the market, the trade would benefit, as no one can gain from free passes or admittance at a penny.—Yours, etc.,

A. FRESHER.

THE LANTERN REVIVAL.

To the Editor KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—I am an old slide painter of forty-three or more years practical experience, having had the honour of making "collodion wet plate" slides and also hand paintings for many public men, institutions and trade dealers, including a set used at the late Royal Polytechnic, Regent Street, which ran 200 consecutive nights during the seventies. (Not a bad record). I, in sympathy with certain older members of the line, believe the lantern can never be "played out," nor can any form of entertainment ever equal or surpass that of dissolving dioramic effects, when properly made, adjusted, and skilfully worked by competent operators—I say *competent* with emphasis for there are so very many duffers at the game. In all instances the best slides are of large size and made for single lanterns used side by side and in "sets" of from two to four or more lanterns at once, bi or tri unials being only for very portable travelling and minor affairs. Any practical artist will agree that smaller sizes than those used at the "old Poly" would be poor in comparison, because the larger the photograph or hand painting, the better the effect on the screen; the artist has more room, more scope in which to place his skill in painting detail; also the less the slide would be magnified on the screen, this being larger to begin with. Some of the most charming old slides in the writer's posesssion measure 7½ in. by 5 in. on glasses 8½ in. by 6½ in. and 9 in. by 7 in. to 10½ in. by 10½ in., the frames outside this, of course, making them larger and safer to handle. Your modern lanternist, when he says he differs from experts as to the class of apparatus to be adopted in a revival of the "old Poly" idea, in urging against their cumbersomeness, quite misses the mark. Tricks and effects, also fine painting, cannot be done (to bear enlargement) on slides 3 in. diameter (or 3¼ in. by 3¼ in.) so well or near so well as on larger glasses and frames, say 6 in. to 10 in. in diameter; large lanterns and large condensers *must* be used as before. In conclusion, I would remind your correspondents that all lanterns of 4 in. or 4½ in. condensers belong to the portable, travelling, and school series of apparatus, not to the halls such as the Poly, and, that dissolving views are best located in a proper building and home of their own, if efficiency, perfection, etc., are aimed at.—Yours, etc.,

A. WILKINSON.

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519 When the organ comes around
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521 She's the big chief's only daughter
522 Where is my boy to-night
523 Rainbow
524 Norah, Lee uncle Sam has called for me
525 Take me to the moving pictures
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527 Hello! allright, good-bye
528 I am growing fond of you

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Lantern Rays.

My friend, Mr. Waller Jeffs, has just been paying a brief visit to the Metropolis, and I was fortunate enough to have a chat with him before he returned to the Midlands. As a practical and experienced showman possessed of an intimate knowledge of the possibilities of the optical lantern, and one whose success as a pioneer of modern kinematograph entertainments has been remarkable, I was anxious to glean his opinion of the prospects of the present movement to which these columns are mainly devoted.

"Granted the intention of the promoters of the new Institution were merely to revive the jingle jangle semi-musical, semi-optical entertainments formerly presented at the 'Old Poly.' I should certainly support Mr. Skinner-Leftwich's opinion printed in your Journal a week or two since. With him I consider that modern audiences would require much more substantial fare than that then presented with—for a long period—substantial results.

"But," continued Mr. Jeffs, "I understand that the projected scheme is to provide a permanent London home for scientific demonstrations and really elaborate effects, and here I certainly consider there is an excellent chance of success.

"I think I may claim, without undue egotism, that no kinematograph picture shows have hitherto relied more upon lantern slides as an adjunct to films than my own. For a considerable period I have found it to the taste of my audiences to intersperse not only song slides, but also 'effects' and 'panoramic' slides between my films and I am a firm believer in this relief to the possible monotony of a purely kinematograph entertainment.

"During the recent visit of the King to Birmingham, I mounted a series of pictures under the title of 'The Life of King Edward' which were extremely successful; they alternated films with photographic and effect slides, including the principal episodes in the life of his Majesty from his boyhood to the present day. I was generally congratulated on this series, and several patrons specially admired the slide work introduced; indeed, I am convinced that the satisfaction obtained could not have been secured by films only. A kinematograph only will no longer attract the public in paying numbers.

"Returning to the suggested revival, it is unquestionable that the necessity exists here for a permanent hall equipped with the most modern and complete optical chamber capable of elaborate projection and having at command the best productions of the British slide painter and lantern experts. The Albert Hall is altogether unsuitable for the purpose, and failing that, I know of no other building at present available in London for such demonstrations as are contemplated. The explorer, inventor, and scientist wishing to afford exhaustive and properly presented demonstrations to-day has to rely on purely temporary facilities which must necessarily limit his efforts, and there is a big future for the institution contemplated if run on proper lines.

"Before, however, the details of the scheme are decided upon, the tendency of the modern public must be recognised. I have no hesitation whatever in saying that to-day it is the "best" which pays most. Compare the promenade concerts at the Queen's Hall, for instance, with those given twenty-five years since at Covent Garden. Audiences which were then satisfied with a program mainly consisting of operatic overtures, ballads, national selections, dance music, an occasional movement from a symphony, and with a choir giving a 'see-saw' valse as a *piece de resistance*, now demand entire evenings devoted to Beethoven, Wagner, Tschaikowsky, and other classical composers, no lighter music being given. Mr. Wood finds that the higher the musical plane he adopts the greater the Box Office receipts. The like experience applies to all forms of amusement, and if success is to crown your efforts you must not limit your aspirations. Give the very best and success is assured.

"Again, you have, I believe, secured the assistance of experts still living who have had a practical experience in old time elaborate lantern 'effects.' This, I consider, indispensable. There are thousands of the public to-day who have not only never seen, but have not even heard of the marvellous possibilities obtaining in this direction.

"I noticed in one of your articles an allusion to the Berlin 'mania.' Of this I can speak personally. I have there witnessed cycloramic productions, 'The Creation,' 'The Deluge,' etc., which properly presented here would, I am sure, command instantaneous attention and result in highly profitable runs. I also recollect Albert Smith's lectures at the old Egyptian Hall, Piccadilly. Professor Fox, of Manchester, was, I think, connected with the optical side of these, and wonderful effects were presented. I remember the Aurora Borealis as then given—an excellent piece of work. Similarly fine realisations were the Falls of Niagara and York Minster by day and night. It is certain that with the benefit of recent scientific discovery something quite surprising could be achieved in the proposed institution.

"On such lines as I have foreshadowed I do not consider there need be any doubt as to success. I am myself enthusiastic on the subject and if advised of the date of the preliminary meeting will make it a point to run up to town specially to attend it. My sympathies are with the movement and I will do anything I can personally to assist it at any time."

In recording Mr. Jeff's concluding remarks I may add that arrangements have now been made for a Public Meeting to be held shortly at the Restaurant Frascati, London, when the preliminaries of the proposed scheme will be discussed and an Advisory Committee elected to assist the promoters in the organisation of the institution. During the past few months I have personally interviewed a number of gentlemen both in London and the provinces, whose opinions have been given in these columns, and I would request them now to communicate with me as to their willingness and ability to assist a serious and practical movement to revive the former glories of the optical lantern.

"In addition to those whose views I have had permission to ventilate here, I have also approached a few experts who have warmly approved the suggestion on general lines but have requested me at this juncture not to print their opinions. These I also invite to attend the inauguratory meeting, which will doubtless be an interesting and pleasant function.

"Again, there are several gentlemen, well known in the optical lantern world, whom I have been unable to run to earth—'tried men and true' whose co-operation is extremely desirable, but with whom I have not been fortunate enough to find the opportunity of putting myself in direct communication. To these and all others interested who will address the publishers of this journal at the offices, Nos. 9 and 11, Tottenham Street, London, W., an official invitation to the meeting will be sent with the utmost pleasure if they will kindly send a postcard intimating their desire to be present. 'In the multitude of counsellors there is wisdom.' Already some of the most influential living experts have definitely promised to actively support the movement."

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TECHNICAL NOTES AND ADVICE

WE HAVE OBTAINED THE SERVICES OF A LEADING EXPERT TO DEAL WITH DIFFICULTIES WHICH READERS MAY NEED ADVICE UPON. QUERIES SHOULD BE ADDRESSED "EXPERT," KINEMATOGRAPH WEEKLY OFFICE.

Film Index.

J. GRAYSON (Marylebone).—Mr. Grayson asks for "an alphabetical list of every subject that has been published." There is no such work in existence; the nearest approach we have seen was a cleverly compiled list of American subjects, which also gave the maker's name and the length.

Attendant's Uniform.

T. BRANDON (Aberdeen).—Almost any tailor will fit you up. There are certain firms who specialise in London, such as Pope & Bradley, Southampton Row; T. Mulvey, Grafton Street, W.; Boulter, Hepburn & Watts, 28 George Street, Hanover Square; A. Baker & Co., Tottenham Court Road. We regret we do not know a uniform maker in Scotland, but you will doubtless find one in the directory.

Clean and Tidy Show Fronts.

T. (London).—The nicer the front is kept, the better the class of patrons that may be expected, and money is well spent in this direction. We have in mind one particular "show-shop" which opened a few months ago. The local papers gave it a fine notice when it was opened, and spoke of the "marble-like" front and pillars which had been substituted for the ordinary shop front. In this particular case wear and tear has told its tale, for the small boy has been at work whilst waiting for the doors to open, and instead of the fine marble-like front one now sees shreds of American marbleized cloth hanging in strips revealing dirty boards beneath. A lesson might be learned from this.

Normal Capacity of Gas Cylinders.

C. E. HOUGHTON.—The normal capacity of a 120 ft. gas cylinder of compressed gas would be one cubic foot, and that of a 12 ft. cylinder just one tenth of a cubic foot. Gas is compressed to 120 atmospheres.

Condenser Getting Hot.

LANTERNIST (Liverpool).—You are mistaken in thinking that all the rays of light merely pass through the condenser, hence it should not get hot, or if so only slightly. There are other rays than light rays from the luminous source. Those rays from the invisible ends of the spectrum give heat although they are not seen. Glass is more or less opaque to certain heating rays, so they do not pass through but become absorbed by the glass, and it is their energy which causes the glass to become hot. There are substances which are transparent to both the rays spoken of, but they are not suitable for the purpose of making condensers or lenses. We were recently shown a device for preventing undue heating of condensers, but so far it is mostly in the experimental stage, but if you will write about this subject again in three or four months, we may by that time have permission to say something about it.

The Decline of Lantern Lectures.

THIRTY YEAR OPERATOR.—There is no gainsaying the fact that lantern lectures or lectures illustrated with the lantern have been on the decline for some years. It is difficult to state any one definite reason for this; there are many, and amongst them we may note that books on all subjects are easily obtainable Then there is the present day rush of business, so that when one gets spare time it is usually devoted to lighter pursuits. At one time lectures formed a recreation, but amusements now take their place. All pursuits rise and fall. We seldom hear of glee parties now-a-days, or what was once known as "penny readings," although in their day much enjoyment was obtained in connection with them. Lantern lectures will without doubt have another innings bye and bye, just as roller skating which was all the rage thirty odd years ago has lately been embraced by the present generation after lying dormant for many years.

Coloured Fringe with Electric Light.

OPERATOR (London, E.)—When using the electric light in what is known as a limelight box for stage illumination a coloured fringe is observable which is not present when limelight is employed. We cannot say how this can be got rid of, but several years ago condensers were experimented with to try and remedy this, a favourite style of treatment being to paint a dark ring at the extremity of the edge of the condenser and gradually vignette this about half an inch towards the centre, but we cannot say that there was an appreciable improvement.

Objectives.

FOCUS (Stoke-on-Trent).—All lenses of the same focus will give the same sized picture at the same distance. The form of the objective has nothing to do with the size of the image, although this may materially effect the definition.

Miniature Screen.

A. B. (Milnthorpe).—A convenient method of running through a series of films in a private house before one's friends is to make a small frame work and erect it at one end of a large dining table. On the frame fit draughtsman's tracing cloth. The pictures can thus be seen from both sides. Supposing the table to be twelve feet long and the screen about three feet square, then if the projector be placed at the extreme end of the table, an objective of four inches focus will project a picture which will practically cover the screen.

The Safest Form of Limelight Jet.

THOS. CLIFTON.—At one time the blow-through form of jet was termed a "safety jet." With this the hydrogen or house gas has a separate nozzle and a blow pipe attached to the oxygen side projected a stream of oxygen through the hydrogen flame and caused it to impinge on the lime. However, the ordinary mixed form of jet is practically as safe. With this the two gases unite in a mixing chamber and are emitted from one tube headed with a nipple of the requisite size. Both are now equally safe and the latter gives by far the best light. Hard limes are used with this.

The Term "Duping."

PHOTOGRAPHER (Hackney Downs, N.E.).—The term means duplicating, as referred to one surreptitiously making a negative film by contact from a commercial kinematograph film, and from this again by the same means, a positive film, and endeavouring to dispose of this copy as the original.

Arresting Heat Rays.

ALF. FRED. CLARK.—For this purpose many advocate what is termed the alum tank—that is water in which alum has been dissolved, but as a matter of fact water without the alum is just as efficacious True a slab or plate of alum will stop the greater proportion of heat rays, but as soon as it is dissolved in water it loses its power in this direction. The alum tank has been quoted and requoted for so many years that many dealers, for want of better information recommend its use for preventing heat rays from passing, whereas water simply placed in the tank is just as good for the reasons stated. Good ventilation around and about the condenser should be attended to.

Objective.

S. (Weymouth).—The lenses had been replaced in the mount in wrong order. We have put them in correctly and returned the objective carriage forward. Take careful note of position for future reference.

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Trade in Other Countries.

SHANGHAI.

The American Kinematograph Company continue to lure the public to their comfortable house by means of an excellent program, new turns being frequently added to their bill, and constant change of kinematographic subjects. The large electric fans do much to make the heat endurable.

RHODESIA.

What is called the Pathé kinematograph is being shown at the new Palace Theatre, although films of all makes are being exhibited. It must make English showmen's mouth's water to know that crowded houses are the order of the day, although the admission prices are 5s., 4s., and 2s. 6d.

The days of the old Empire, Bulawayo, are numbered, and the theatre-going section of the community will shortly have a handsome theatre in its stead. The Empire Syndicate invited a limited number of competitive designs, and those of Messrs. MacGillivray and Grant, the well-known South African architects, were chosen, and we learn that the Syndicate has given instructions for the work to proceed. The inclusive cost of the theatre is to be £8,000. The new building will have a frontage to Main Street of 41 feet, and a depth of 40 feet, and will be two storeys high. The portion to be utilised upon the ground floor by a loggia, and the vestibule and staircase, pay-box, etc., and upon the first floor a handsome buffet and grill-room.

The theatre will occupy the rear of the double-storied portion, and is planned upon approved modern principles. The seating accommodation is for 600 people, proportionately distributed into orchestra stalls, pit stalls and gallery.

Inspired by the popularity of numerous roller skating rinks which have been opened in Johannesburg, Bloemfontein, Kimberley and Cape Town, the Empire Syndicate have arranged to build a rink with a proper asphalte floor upon the site adjoining the theatre.

AUSTRALIA.

(FROM OUR OWN CORRESPONDENT.)

SYDNEY.

Since my last budget the moving picture business in Sydney has fairly held its own against the strenuous opposition of the theatres where exceptionally good plays have been staged. There seems to be a large class in the community who periodically visit the kinematograph shows with their families, and never tire, and the attendants tell me they recognise the same people week after week as the new programs are put on.

The City shows are undoubtedly well patronised, and the suburban places are now regularly invested by the travelling companies, who also seem to be thoroughly well satisfied. Sometimes an ugly element crops up at the suburban Sunday night shows in certain localities where dwells the "larrikin," and as this class of playgoer disagreeably insists on getting more than his money's worth under cover of the Sabbath quietude, his "silver coin admission" entitles him, in his opinion, to a display of rowdyism which is not relished by the more orderly visitors. Managers are finding means to prevent this and ensure the comfort of their patrons.

The writer called during the week to inspect some new kinematograph instruments just arrived and also to have a practical demonstration of the Cinephone at Messrs. Harringtons, Ltd., of George Street, Sydney. The instrument is certainly marvellously effective. The Manager, Mr. Scott, allowed me to put through a film myself, and although I had never used the instrument before, I obtained perfect synchronism without the least trouble, and I am perfectly satisfied the Warwick Cinephone has a big future before it with showmen in Australia, especially those who travel into the country. One such exhibitor has stated that since he added the Cinephone he has increased his takings quite 30 per cent. I was greatly struck with the large number of machines stocked by this enterprising firm. They had only just opened a consignment of latest model machines from Urban, Warwick, Walturdaw, Butchers, Empire and Pathé Freres. Also a new type of Rheostat from Paul, with wire covering. The hiring business of Harringtons, Ltd., is really enormous, and must be by far the largest south of the line. I was in the premises for something like two hours, and the hiring department was crowded with exhibitors getting their supplies. I was also surprised to learn that the only five permanent halls in Sydney who hire their films are supplied by this extensive firm, and the same thing applies to all the large cities of Australia.

ROUND THE SHOWS, MELBOURNE.

Wilson's Bijou Theatre.—This show still continues well to the front. The choice of program reflects great credit upon those concerned in compiling the same. The audiences appear to fully appreciate Mr. Wilson's endeavours to cater for their requirements. The warm comfortable building will appeal to show-goers especially during the winter season.

West's Pictures still attract a fair proportion of moving picture patrons. Nightly for an hour or so a steady little stream of "pleasure bent" folk may be seen crossing Princes Bridge for Wirth's Olympia to test the truth of the assertion made by the proprietor that his pictures are "the best of all."

Tait's Pictures have, through lapse of lease, evacuated the Glaciarium, and are now exhibiting their selection of films in the metropolis and suburbs as opportunity offers. They will have followers from the ranks of those they pleased so well at the house which is now turned into a skating rink.

Alex. Gunn & Sons still justly lay claim to be expert showmen, and large audiences every night in the various halls give testimony to this being a fact. Unfortunately, through the injudicious "cutting" by a local firm of showmen, Messrs. Gunn with others have to work harder than in former years to make an equal turn-over.

Sculthorpe's Pictures had a "short and sweet" run in the Atheneum Hall, and the familiar figure of the "Beef Eater" parading the front of the hall was an omen of "feast of good things" inside. Mr. Sculthorpe is now busy in other quarters.

Angley's Electric Kinematograph in Suburbs and Country Towns is an "institution which demands respect." He with other showmen have lately completed cricket round and other out-of-door exhibitions, and settling down to more sheltered nooks during the season of "jack frost."

Johnson & Gibson's Waggons, carrying the much labelled "trade boxes," are to be seen flitting about in all directions, which indicates that they are making a bid for "a say" in things kinemato.

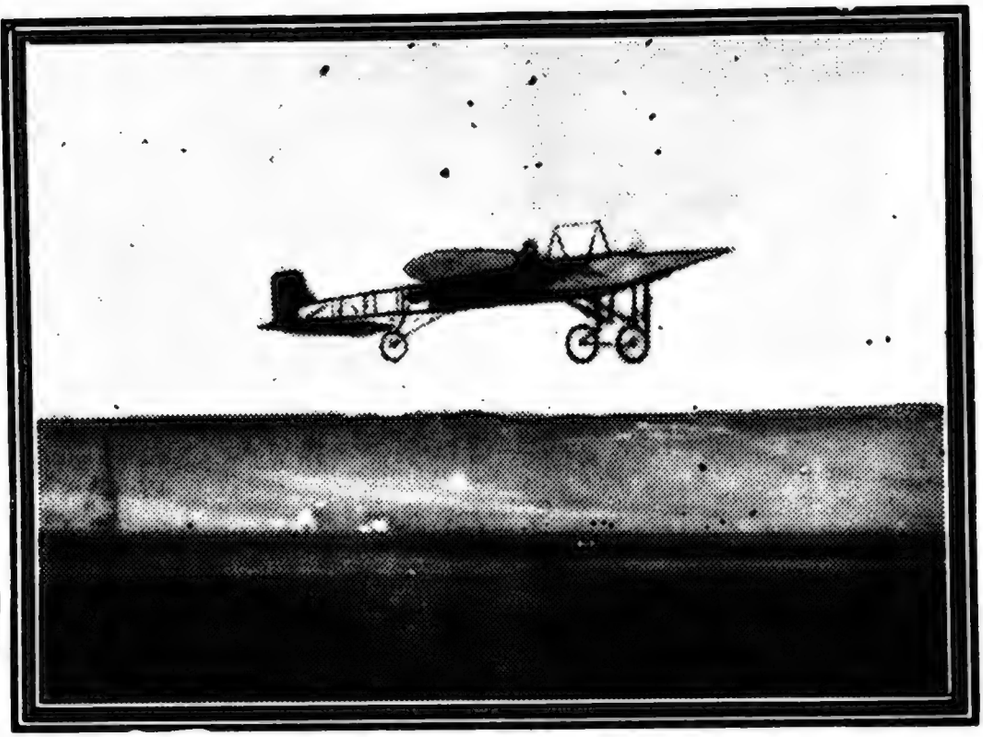
Hoyt's Pictures.—Melbourne critics are sharpening their wits ready to adjudicate the matter of the quality of the program to be presented by this enterprising company. St. George's Hall was to have been opened in fine style, but Messrs. Hoyt have been bitterly disappointed by a series of delays, caused by some question raised at the last moment by City Authorities as to the structural fitness of the hall.

Spencer's Theatrescope.—Record business is accorded nightly. This week's program contains Harry Lauder, selections from Mikado by Sullivan Quartette, Edison's A Road to Love, Uncle Tom Wins, The Little Shepherd, and Lunatics in Power, and from other makers Dancing House Keeper, Merry Widow Hat, Houdini, Buddhists, Geishas at Home, Dissolving the Government, Foolshead, Liquefactile, Pietro the Mail Driver, Pretty Girl of Nice, etc. The military command night set down for the 24th is put off till next month during instructional period by request of the Commandant and officers.

M. BLERIOT FLYING THE CHANNEL.

Who took the Only Film of Latham's Flight?

GAUMONT



Who took the Only Film of Bleriot's Flight?

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The above photograph is reproduced by kind permission of the "Daily Mirror" Illustrated Bureau.

You must copy the "Flying Man" and get up early in the morning to beat GAUMONT'S for Topicals.

This excellent and unique picture shows M. Bleriot, tuning up his engine before his trial on Sunday morning last. The word is given to let go and the machine rises gracefully. After making a circle the machine "shoots" the French cliffs and a remarkable picture shows the "Monoplane" disappearing across the sea in a bee line for Dover. The arrival at Victoria shows the splendid reception which awaited him and a scene actually taken in the reception room at the Savoy Hotel with M. and Madame Bleriot seated among a distinguished assembly. A view of the cup in which was enclosed the Daily Mail £1,000 prize was secured and concludes with M. Bleriot arriving at Calais on board the French destroyer. Full size pictures have been obtained of M. and Madame Bleriot on their car taken immediately after landing and smiling their acknowledgment on a multitude of friends and well wishers.

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How the Hirer Took His Medicine.

I wrote last week of Mr. J. J. Murdock's intention of establishing film exchanges because of the alleged misconduct of the existing concerns, but I had not time to learn the opinion of those most affected by this innovation. Even now opinions are very divided, and a number of those to whom I have spoken seem inclined to think that it will cause further disruption among the Independents and will strengthen the hands of the Patents Company, which gains greater respect and strength as it is becoming better known.

I learn that Mr. J. J. Murdock has been inundated with advice from well-wishers and others and that he has been offered a half or full interest in old-established exchanges. As his chief desire was to equip his own exchanges with new material he, of course, has refused to take over existing concerns.

The International Projecting and Producing Company are now having the busiest time since they came into existence, and they have been literally flooded with letters and telegrams both congratulating and condemning them. The general run of exhibitors that I have spoken to seem well satisfied that they will receive "the greatest number of currants out of the bun" by this new order of things, as the I.P.P. Co. are offering entirely new films, and other exchanges will have to liven up their methods and their stock if they wish to remain in the swim.

Business here just now is particularly slow and any controversy which is likely to promote further friction will only weaken the tone and quantity of the business.

Film Service Association.

The Convention of the Film Services is at the time I write being held at Atlantic City, and as the majority of those present are connected with the Patents Company the discussion will to a great extent be biassed in the interests of the Trust. I understand that Mr. W. H. Swanson feels so strongly the power of the Trust in the matter that he has tendered his resignation to the Association, of which he was for some time president. The evil of sub-renting and loaning of reels will, I expect, receive very careful consideration, as also the question of duping, which has far larger proportions in this country than in England.

The Copyright Law.

The manufacturers who agitated for films to be protected under Specification J of the Photograph Act are now bemoaning their fate, for by this Act they have to deposit two copies of every film they wish copyrighted at the office at Washington, no matter what the length or value of the subject may be. There is at present no alternative but to go to the expense of sending two copies for filing and reference if the subject is to be copyrighted.

It has been suggested that the difficulty may be overcome by sending a short length including the title, but I very much doubt whether this will enable the film to be copyrighted in its entirety, and it is so easy for legal complications to arise unless the full letter of the law is carried out. It will be interesting to know how the difficulty will be solved.

The Growth of the Trade.

In the United States it is variously estimated that there are between eight and ten thousand moving picture shows, and that five thousand of these are paying licence fees to the Patents Company. There has been a certain amount of ill-feeling recently among those paying this licence because of an assertion that some of their confreres are showing Independent and other subjects, and there have also been rumours of the sub-renting and loaning of films.

The trade here is very like what it was in England last year when the meetings of the Kinematograph Manufacturers' Association caused uncertainty between the various sections of the trade. I have always understood that the renting concerns and the exhibitors were then on the *qui vive* to know what was going to happen next, and they wondered what the deliberations of the K.M.A. might portend in regard to their own section of the industry. Then, too, the Paris Convention created further uncertainty and misgivings by this same section of the trade. The situation in the States at the present time bears a somewhat similar position. The secret deliberations of the Patents Company, of the Independents, of the Film Service Associations and the other bodies make it difficult to sum up the situation or to determine what the final results will be; and this is made more difficult when one takes into account the changes and secessions that are continually taking place.

Another Big Combine.

A new moving picture combine, of which Philadelphia capitalists are the backers and the Lubin interests are included, was chartered under the Delaware laws last week. Nine of the constituent companies were first incorporated, with Ira M. Lowry and Henry W. Schoor, of Philadelphia, an ex-City Solicitor S. D. Townsend, Jun., of Wilmington, Del., as the incorporators in each case. The next move was the formation of the Moving Picture Company of America, with capitalisation of 600,000 dollars as the holding company. The incorporators of the parent concern are Frank A. Barnet and Henry W. Schoor, of Philadelphia, and ex-City Solicitor Townsend, of Wilmington.

The Exclusive.

I note your remarks with regard to Mr. McMillan, who is on the Continent at the present time. There seems every possibility that this new film service will be highly successful. I hear that the first shipment is on the way and that it is intended to import two shipments a month of about 20,000 feet each. This new element will bring a tremendous variety to our shows and is being watched with much interest.

Items.

The third picture house, called the Olympia, has been opened under the management of Mr. C. D. Adams at Sioux Falls.

Vitagraph Headliners

A Friend in Need is a Friend Indeed.

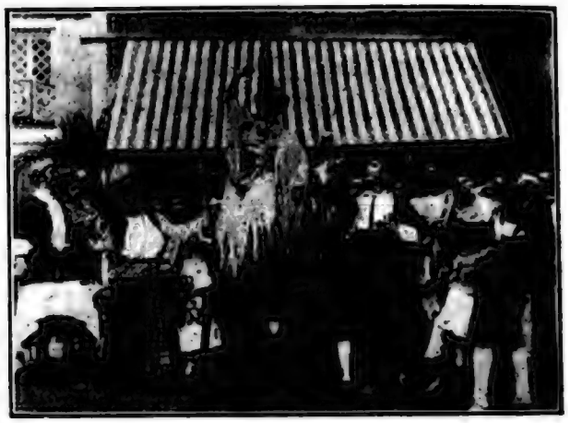
An office clerk whose wife dies is reluctantly granted a few days' leave by his manager. The hard-hearted employer is moved to generosity by tender memories of the past, sends the clerk a message of condolence and a cheque for a substantial amount.

Code "Freneed" Length 555 feet.

Mr. Physical Culture's Surprise Party.

Mr. Physical Culture is a man of decided athletic tastes. His friends plan a surprise party and his wife endeavours without success, to get him to change his track costume for his dress suit. The visitors arrive, catch him in scanty clothes, much to his chagrin and their amusement. A Screaming Comedy.

Code "Phyeul." Length 415 feet



A Romance of Old Mexico.

A Spanish bull fighter is jilted for disregarding the wishes of his sweetheart. The following day he is injured in the arena; the girl hastens to his side, forgives him and nurses him back to health.

Code "Romex" Length 530 feet

Elaborately staged and costumed. Artistically acted.

Caught at Last.

Little Willie, whose father has just explained the meaning of "circumstantial evidence," starts out to put it to test. After several demonstrations, satisfactory to himself but disastrous to others, Willie is caught and justly punished.

Code "Caula" Length 440 feet

Another clever comedy, fully up to the high standard of the Vitagraph.

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NEW YORK: 116, Nassau Street. CHICAGO 69, Randolph St. PARIS: 15, Rue St. Cecile.

The Great Western Film Company have opened offices in Kennedy Buildings, Winnipeg, Canada, and not only will they specialise in hiring but a complete range of projectors and apparatus are to be carried.

The Lumiere Company have again started producing subjects, and they intend releasing one reel per week from August 1st.

The railway and express companies have issued a notice saying that after August 1st they will not accept films unless enclosed in heavy metal cases (not tin or wooden boxes). This will cause inconvenience and expense to both hirers and manufacturers.

A panic was prevented at a picture show in Columbus where during the performance a loud explosion was heard. The audience rushed from their seats but the piano player continued the music and the attendants rushed to the large side doors which were quickly opened, and obeying the mandate of Max Stern, the proprietor, the audience quickly moved out.

I understand that two more American firms will shortly have branch offices in England. I refer to the Enterprise Optical Manufacturing Company, so noted for their motiograph, and the Laemmle Film Service, whose redoubtable president, Mr. Carl Laemmle, is ever on the alert to conquer fresh territory.

Laemmle's strong methods of advertising are being much criticised. His latest picture of a bloated individual representing the Film Trust with a hand of cards labelled "Blackmailing Methods," "Intimidation," "Bluster," playing poker against the meek and mild exhibitor, whose chief card is "Legal Right," certainly is very much to the point. Laemmle has always been noted for his blunt and attractive announcements, but this seems to be the strongest he has yet produced.

Messrs. Urban and Friese-Greene are having it all their own way as far as coloured photography is concerned in your country, but you will probably soon hear the result of three years' experimenting by a well-known native of this country and whose results, if I am correctly informed, are clearly an improvement on what is being shown in England.

Mr. Carl Laemmle, who sailed on the 13th, is not expected to return to this country for at least three months.

B.J.
British Journal of Photography.

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A wonderful picture of our Naval Strength. Should be the leading item in all Programs. Length 570 feet

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OUR HIRING DEPARTMENT

is being constantly added to and is, as usual, full of good things. A first-class program can therefore be made up at a few minutes upon receipt of wire or telephone message. We will send post free our latest revised list of Films for Hire upon receipt of application.

In our **PRODUCTION DEPARTMENT** we have a large stock of Bioscope Machines, Supplies, etc., which we are always prepared to despatch by Van, Train or Ship at the shortest notice. Experienced Photographers always at hand, ready to be sent to all parts, Town or Country. Local Film Subjects our Speciality. Printing, Developing work undertaken.

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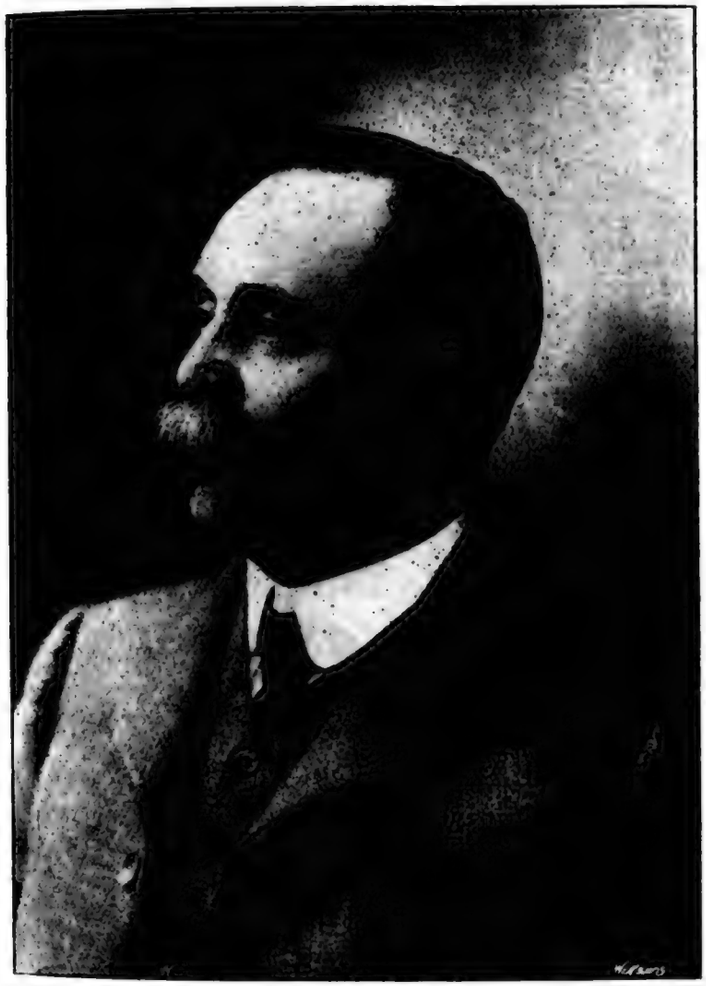
London Cinematograph Company, Ltd.,

154, CHARING CROSS ROAD, W.C.

Telegraphic Address: "Lanterning, London." Telephone: 9251 Central.

Mr. T. J. West's Enterprise.

BLYTH.—On 31st inst. Mr. T. J. West is starting another show, this time in the North of England. He has leased the Gaiety Theatre of Varieties, Blyth, about fifteen miles along the coast from Newcastle, for a period of several years, and after considerable alterations and improvements to fit the building for its new requirements it will be opened as "West's Picture Palace." It will be conducted on the two houses a night principle, and the picture programs will be of that high-class nature which are associated with the name of T. J. West, and will include a series of the French Art Films. The kinematographist is Mr. John Draw, Mr. Lax looks after the incidental music etc, whilst the whole is under the experienced management of Mr. Harry Battersby.

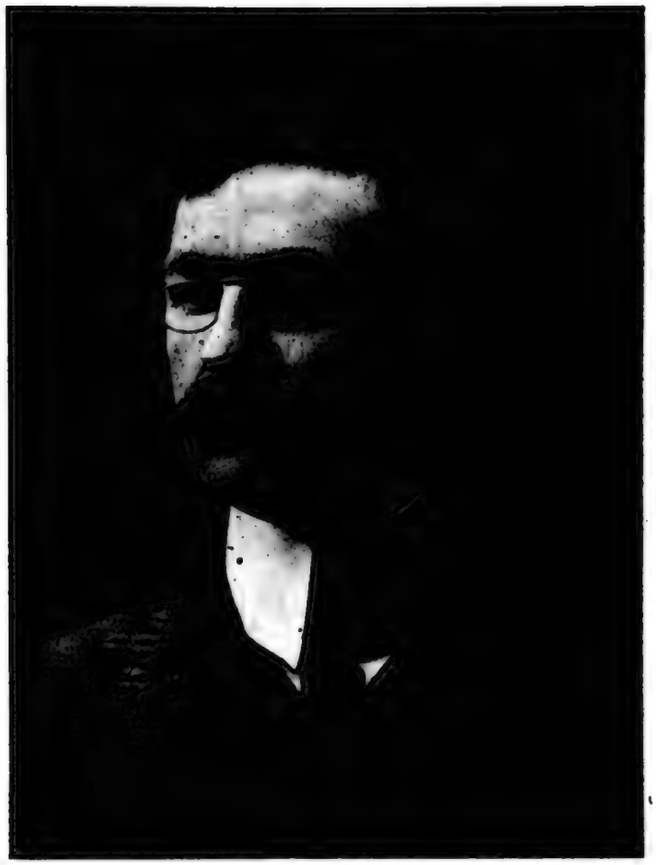


MR. T. J. WEST.

BOURNEMOUTH.—After alterations costing £1,500 the Shaftesbury Hall opens again for the season to-morrow with every possibility of increased success. Mr. T. W. Kingston will again be in charge assisted by Mr. Fred Smith as outside manager and Mr. Ernest J. Whiteley takes charge of the operating box. We were in this popular resort last week and took the opportunity of passing through the new and elaborate entrance. What particularly struck us was the demolition of the old gallery, the accomodation in which was certainly bad and the entrance very inconvenient if not dangerous. There was always trouble at the foot of the old wooden stairs which have now been replaced by a stone staircase. The seating, heating and lighting have been greatly improved and Bournemouth residents and visitors will greet with pleasure the big improvements at their popular picture show.

"The Kinematograph" Offices are 9 & 11 Tottenham Street, W. 'Phone 4777 Gerrard

The Manager and the Burglar.



Photograph of Mr. Cooper, the plucky manager of Pringle's Picture Palace, Edinburgh, whose prompt action brought to bay a burglar concealed on the premises. An account of the exciting episode appeared in last week's KINEMATOGRAPH.

Lost Daughter found by a Film.

When a picture representing "A Fete at Seville," was thrown on the screen at an exhibition on the Boulevard de la Villette, a woman in the audience began to scream. The manager threatened to put her out, but changed his attitude when the woman told her story. The woman in question, Mme. Laura Gendron, who resides in the Rue d'Alemange, lost her daughter Eugenie eighteen months ago. The girl, who was sixteen years of age and employed in a florist's shop, left home one morning and did not return. The mother concluded that she had fallen a victim to her beauty. When the "Fete at Seville" scene was shown she identified her daughter in one of the dancers. The manager of the exhibition readily consented to help her and gave her the address of the firm which had provided the film.

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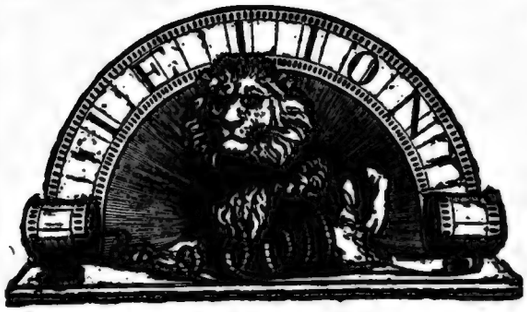

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For full description see "New Films and their Makers." Length 585 feet.

His Receipt for the Rent
Comic. Length 315 ft.

Bull Fighting at Oran
The best bull fight yet produced. Length 465 ft

London and Suburbs.

Clapham Junction.

Mr. G. Fabbro reopens his new and enlarged "Electroscope" Palace with a flourish of trumpets this (Thursday) evening. The pictures are shown in a lighted hall, and the utmost care will be taken to select only such films as will conduce to a refined, amusing, and educational entertainment. It will be a continuous show from six to eleven, and on Sundays from 5.45 to 10.30. Saturdays and Bank Holidays from 2 until 11.30. A fresh program will be provided every Monday and Friday and a grand children's matinee has been arranged for every Saturday.

Hammersmith.

ELECTRIC THEATRES, LTD., 255 Hammersmith Road (Manager, Mr. George Putnam).—The following fine program was greatly appreciated by well filled houses on Thursday, Friday, Saturday and Sunday:—The Ruffian's Public House, A Smoker's Dream, The Canadian Rockies in Winter, When Jack Got His Pay, A Sound Sleeper, Youthful Britons or the Fight for the Urbanora Cup, A Narrow Escape, A Soldier's Heart, The Cinderella Shoe and as a special attraction The Fleet in the Thames. The films for Monday, Tuesday and Wednesday include The Man Monkey, The Process of Liquefaction, The Balls who Talks, The Abduction, The Resin Industry, Rose Designs, Joan of Arc and La Tosca which receives a special praise and applause.

Holloway.

PARKHURST THEATRE (Managing Director, Mr. James Washington Grant; manageress, Miss Fuller).—The British Naval Pageant is fully delineated this week at the Parkhurst, to the evident gratification of large audiences. Other conspicuous films are The Cricket on the Hearth, A Lively Villa, supplemented by the Arrival of the Blue Jackets in London, Trip to North Wales, The Terrible Brazilian, Vacuum Provider, Blessington's Bonnie Babies, Trip to Lynmouth, and The Butcher's Boy and the Penny Dreadful.

THE PAVILION.—The headliner here this week is the great moral lesson picture What Drink Did, followed by Aviation has its Surprises, The Man in Blue, The Talisman, Perpetual Proposals, The Gold Piece, The Revenge, Memories of the Past, The Terrible Infant and Avenging Hypnotism.

Kingston-on-Thames.

ST. JAMES'S HALL (Mr. Sidney Bacon).—Resurrection, For Her Country's Sake, Luck of the Cards, The Phonetic Message, Captain's Honour, and Blue Bottles are included in this week's attractive program.

Victoria.

ELECTRIC THEATRE, Wilton Road, (Manager, Mr. A. Bond). House full is the cry here every night. The films being shown this week are: A Visit to Biskra, A Cold and Its consequences, A Fool's Revenge, Herminia's Dowry, Scenes on the Canadian-Pacific Railway, A Cowboy Argument, Uncle Rueben's Courtship, A Trip on the Medway, Why the Mail was Late, A Day of the Dog, The Forgotten Watch, A Sick Man's Dream, The Consequences of a Cannon, Boy and the Kite, and The Queen of the Arena.

From the Provinces.

Aberdeen.

THE GAIETY PICTURE HALL (Manager, Mr. Dove Paterson) puts on a big program again this week. On the Western Frontier, Edison's 1,200 feet masterpiece, is the great draw, well supported by Butcher's Nursing, Yeomanry Corps at Work, and An Aerial Elopement, The Forgotten Watch, and Penny Dreadful Billy. "Isn't it lovely to be in love," by Walter Miller, is the Cinephone picture, whilst the weekly trip is from Edinburgh to Iceland, a very interesting tour. Last Saturday the children of Aberdeen had the pleasure of witnessing the thrilling story of Joan of Arc.

Accrington.

THE PICTUREDROME (Weisker Bros., proprietors; Mr. J. Hargreaves, manager).—A strong bill is presented which includes Thelly's Heart, The Naval Review at Spithead, Little Sherlock Holmes, The Mother Whipper, and The Dog and Bone.

Altrincham.

THE CENTRAL THEATRE (Weisker Bros., proprietors; Mr. W. Hodgson, manager).—The highly dramatic series entitled The Hand of the Victim finds an appreciative audience. The Hotel Thief is also of great dramatic interest. Other items are Little Sherlock Holmes, Lucky Jim, Liquefaction, and Makeshift Postmen.

Ashton-under-Lyne.

THE PICTUREDROME (Weisker Bros., proprietors; Mr. Peter Leckie, manager).—Napoleon the Man of Destiny is well received. The Lighter side includes The Butcher's Boy and the Penny Dreadful, Inexperienced Angler, and My Word if I Catch You Smoking.

Belfast.

ST. GEORGE'S HALL (Proprietors, Entertainments, Ltd.; manager, Mr. Hubert Rogers).—Again a splendid program has brought its own reward in the way of crowds of eager picture lovers. The bill included The Fall of Abdul Hamid, Ali Baba and the Forty Thieves, The Bersaglieri, The Talisman, A Sorrowful Return The Miller's Daughter, The Mysterious Wardrobe, and the popular Filomone Talking and Singing Pictures.

Birkenhead.

QUEEN'S HALL (Mr. J. F. Wood, proprietor).—Victorien Sardou's thrilling drama La Tosca is well portrayed. Other good films are The Exciting Adventures of Meskal the Smuggler, The Jilt, Trooping the Colours at Dublin Castle, Outwitted, A Gruesome Farce, In Love with his Mistress, The Slip Powder, and The Demon Lamp.

ARGYLE THEATRE, Argyle Street (Mr. D. J. Clarke, proprietor; Mr. Keating, manager).—Mr. Brown submits a very fine film this week of Trooping the Colours of the 4th Batt. Cheshire Regiment in Birkenhead Park on July 24th. The films were taken by kind permission of Col. H. W. K. Bretherton.

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Length 590 feet.

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Blackburn.

ROYAL HIPPODROME (Managing Director, Mr. Harry Yorke; manager, Mr. Reginald Yorke).—The program this week includes The Magic Doll, Forgotten, A Visit to Lynmouth, Captain Moustache, A Boy and His Kite, The Naval Evolutions, Reedham Boys Drill, 1909, The Home of Beauty, and Pifferarado.

Bootle.

WESTMINSTER MUSIC HALL (Weisker Bros., proprietors; Mr. J. Nelson Bramble, manager).—England Invaded is a splendid picture divided into two parts, first, As it might be, and second, As it will be. The thrilling episode in the life of a gambler entitled The Gold Piece also claims serious attention; this also applies to the dramatic dream series of Count Ugolino.

Carlisle.

PUBLIC HALL (Mr. Sidney Bacon).- Luck at Cards, Resurrection, Rita, Phonetic Message, Poor Musician, and For Her Country's Sake are the leading items here this week.

Ellesmere Port.

HIPPODROME (Mr. A. Corelli, proprietor).—Drama is well to the fore in The Legend of the Stars, The Vendetta, and Masaniello. Humour is represented by The Milliner's Pranks, whilst the educational film is Tame Animals at Work.

Hartlepool.

EMPRESS.—This week the bill submitted included Forecastle Tom, The Stepmother, Hands of a Wizard, No Rest for the Weary, Balloon Trip Over Turin, Behind the Mask, An Imperious Tramp, Chinese Pastimes, Manners and Customs.

Ipswich.

POOLE'S PICTURE PALACE (Proprietor, Mr. J. R. Poole; manager, Mr. A. C. Rogers).—Business here continues good as the pictures are of an all-round excellence. The topliner is Return of Ulysses (Pathé's), which pleases greatly. A Mistaken Intruder and Adventures of a Drummer Boy, both very good dramatic subjects, are enthusiastically received. Among the comic pictures A Cheap Removal (Hepwix) provokes a great deal of hearty laughter, and is well supported by Twin Brothers, Miss Faust, and Sportive Inebriate The Cinephone scores its usual success, and Miss May McPherson with illustrated songs is as popular as ever. Mr. F. Kingsley, the accompanist, is to be congratulated on the skill he displays in providing that really appropriate music that so enhances the effect of the pictures.

HIPPODROME (Proprietor, Mr. E. H. Bostock).—This week some good films are shown. Among the dramatic subjects A Lighthouse Keeper, Lion Tamer, and Father's Honour were very popular. Of the comic pictures An Earthly Paradise, Pocket Policeman, and Bewitched Drum are very laughable. At the Zoo and Yellowstone Park were two instructive subjects of great interest.

Jarrow-on-Tyne.

THE KINO.—A Street Waif is the special picture this week, and it well deserves the prominence given to it and also its high appreciation by the audience. The scenic picture is A Holiday on the Riviera, which is well received. The temperance drama One Glass Too Many is much appreciated, and the military picture Under Two Flags goes well. The Escaped Lunatic, Eloping with Auntie, and The Butcher Boy and the Penny Dreadful are splendid comics and cause roars of laughter. The Kino-phone (Cinephone) is as popular as ever, this week with Jolly Good Company and Come Into the Garden, Maud. Tyler's Topicals are also shown, and the whole program is well received by very good houses.

THE PALACE (Proprietor, Mr. J. Lamb; manager, Mr. A. Clarance).—An extra strong bill is given in which Carried Off by an Eagle is the headliner. The Black Hand and Masaniello are the next of importance, the others including The Winners, Juggins' Motor Skates, Two Memories, Trying to Get Arrested, Midnight Supper, Inventions of an Idiot, and Magnetic Burglary.

NEW PICTURE HALL, in Albert Road, Jarrow, is now nearing completion, and will be opened in a short time.

Liverpool.

At the OLYMPIA and EMPIRE admirable films of the plucky, although unsuccessful attempt of Latham to fly the Channel are exhibited.

NEW CENTURY PICTURE HALL, Mount Pleasant (Mr. Sydney H Carter, managing director; Mr. E. A. Boden, resident manager).—The exciting events in The Jilt met with warm approval. A dramatic episode in the Western States entitled Why the Mail was Late is well received. Native Life in Borneo is highly interesting, and the comedy items include The Long Arm of the Law, The Bogus General, The Cabman, etc. The management have engaged Master Edmund Kershaw, the boy soprano, gold medallist, and prize-winner at many competitions. By the way, managers on the look out for attractions should take an early opportunity of booking Mr. Harry Wright, the talented extempore vocalist, and Miss Nellie Gannon, with her up-to-date illustrated songs.

Newcastle-on-Tyne.

ROYAL PICTURE HALL, Groat Market (Manager, Mr. Hall Jones).—This week Butcher's unique film showing the Work of the First Aid Nursing Yeomanry Corps has attracted large audiences who have followed the various scenes with close interest. *Apropos* to this is Scouts to the Rescue, and other excellent films are Lady Helen's Escapade, Sirens of the Isle of Hypso, with grand marine effects, and the sensational Temptation The comics are Boiling Billy, Lady Fanny's Snuffy Fan, and The Harassed Bachelor. The travel picture is a railway ride through the South of France. The illustrated songs are sung by Mr. Baron Davies, and the music is by Mr. E. Grahame.

Oldham.

THE HIPPODROME (Weisker Bros., proprietors).—A very fine costume series is presented this week of scenes in the life of Louis XI. of France. Other good items are The Absent-Minded Man, Unlucky Acquisiton, Boiling Billy, and Hoot Omatique or the Cycle Alarm.

Preston.

EMBEE HALL.—The Merigold Bros. are doing well at Picture Land, Embee Hall, not only for themselves but for their staff. Last Thursday they devoted the evening as a benefit to their staff, and no one was more pleased than themselves to see bumper houses. Messrs. Walturdaw, of London, very kindly lent their fine film The Bridge of Sighs as an added attraction to the benefit. The Preston Empire Day picture was shown in the afternoon. Other good films during the week were A Trip on the Historic Medway, Butcher's Boy and Penny Dreadful, Mr. Inquisitive, Turning the Tables, Boys Will be Boys, Why the Mail Was Late, and The Traitor. This hall will be closed for redecorating from July 26th to August 6th.

Rochdale.

THE EMPIRE (Lessee, Mr. Ralph Pringle; manager, Mr. James Pringle).—Headliners this week are The Son's Return, Robber's Ruse, and Conversion. Other excellent films include Your Licence, Please, The Major's Holiday, etc.

St. Helen's.

CO-OPERATIVE HALL (Weisker Bros., proprietors; Mr. A. Evanson, manager).—The celebrated films of La Tosca are closely followed. The King's Visit to Knowsley meets with an enthusiastic reception, the remaining items are Oh! That Beard, Mr. Stubborn, and A Life for a Locket.

Southend.

Our correspondent reports packed houses again this week at Southend.

At PRINCE'S HALL the programme this week is The Love of a Romany Lass, Anti-Noise Crusade, Sick Man's Dream, The Wand of the Devil, The Winning Coat, Tragic Love, Return of the Columbine, and The Capricious Monument.

The PIER PAVILION is showing Jury's Pictures twice a day. Oliver Twist as the head liner and Curate at the Races, A Deacon's Love Letter, Elopement with Auntie, The Marathon Race, Share of the Poor, Italian Artillery Crossing the Alps.

KING'S HALL.—There are no pictures at King's Hall this week owing to a play being produced there.

SOUTHEND PICTURE PALACE.—The programme here this week is as follows:—State Secret, Fisherman's Son, Band Mess, A Father's Honour, Romance of the Alps, Prestige of the Uniform, Dream of Wealth, What's the Matter with Willie, Way to Happiness, The Devil's Play, A Romance of Old Madrid, and French Ambulance Dogs.

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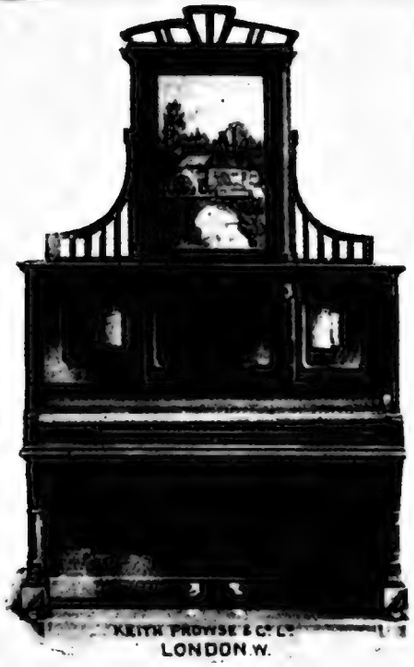

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FRIEND OF THE FAMILY

Length 749 feet. Dramatic.

Owing to the intervention of a true friend a husband is saved from falling a victim to the fascinating influence of a woman.

TENDER HEARTS

Length 233 feet. Dramatic.

Showing how a man's nature can be portrayed in the most trivial action.

The following subjects will be released on 3rd August

PEACHBASKET HAT

Length 666 feet Comedy. Depicting the follies of following fashion.

WAY OF MAN

Length 986 feet Showing the influence of personal beauty.

THE MEXICAN SWEETHEARTS

Length 309 feet A pretty Comedy.

Bulletins fully describing the above will be sent on application.

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North Shields.

BOROUGH THEATRE (Proprietor, Mr. George Black; manager for circuit, Mr. Geo. Black, jun.—As usual a tip top program is presented this week and is met with great enthusiasm. In the program are The Girl Detective, The Trappers, The Lonely Villa, Empire Day Celebrations, A Tour Through Greece, Your License, Please, Salome Mad, and The Sleeper. The Cinephone also contributes.

HOWARD HALL.—The alterations are proceeding and will be finished for Monday. Everything has been overhauled and a fireproof box operating box has been installed outside the main building. The platform has been lowered and new seats introduced, as well as new electric lighting, all for the comfort of the patrons. It is the intention of the proprietors to make the hall the finest electric theatre in the provinces.

CENTRAL PALACE.—The Kinematograph forms one of the chief items of this week's program. The management have secured the Naval Pageant on the Thames, which is helping to draw large audiences, and the film is greeted with tremendous applause.

TYNEMOUTH PALACE.—The pictures are thoroughly up-to-date and greatly appreciated. The list shown includes An Unexpected Return, Love's Sweet Melody, Castaways, Jones' Theatrical Party, The Scar, and The Wedding Bells. The afternoon picture matinees are a popular feature.

Sheffield.

CENTRAL HALL (Proprietors, Messrs. Jasper Redfern, Ltd. manager, Mr. F. W. Holmes).—La Tosca, in which Madame Sarah Bernhardt takes a prominent part, greatly pleased the Central Hall audiences. Also included in the program were The Muledriver's Bride, The Deception, Eternal Love Romance, A Little Dog Clipper, The Will of a Youngster, The Devil's Wand, a very novel Pathé comic entitled A Cheap Entertainment, and a smart chasing subject How Rastus Got His Pork Chops. Bert Bowden (comedian) and Teresa De Silva provided the variety.

THE GRAND ELECTRIC THEATRE (Proprietors, The Vaudeville Syndicate; manager, Mr. Arthur Turpin).—Large and appreciative audiences were attracted to the Grand last week. The films projected included a selection of very fine dramatics with One Touch of Nature for the headliner. Supporting were The Inn of Death, The Fear, A Matter of Honour, The Gamekeeper's Sons, Delivering Handbills, The Souvenir, and the comical subject William Has a Very Hard Time.

HILLSBRO' PALACE OF VARIETIES (Proprietor, Mr. J. C. Brothwell).—Although the weather last week was against showmen large numbers of the Palaceites enjoyed themselves with the pictures and variety turns. The films exhibited included The Boatmen of the Riviera, Love and Pity, Mother's Protector, The Kidnapped Mother-in-Law, Electrified Hunchback, The Human Wheel, The Runaway Motor, and the laughable adventures of A Lost Umbrella. Miss Alma Iukes, a successful comedienne, and Pat Murphy, the real Irish comedian and champion trick dancer of the world, received well-merited applause.

THEATRE ROYAL, ATTERCLIFFE (Proprietors, The Macnaghten Syndicate; manageress, Miss Hope; assistant manager, Mr. L. V. Waite).—The usual crowds filled the theatre at every performance. Included in the series of pictures presented were the thrilling dramatics entitled The Hand, A Ruffian's Public House, A Just Reward, and The Gamekeeper's Sons. In the humorous section The Cat Came Back, What a Feed of Hay, and Hush! Don't Wake the Policeman provided great amusement. Shrills was heartily applauded for his wonderful whistling selections.

RAYMOND'S PALACE, ATTERCLIFFE (Manager, Mr. E. H Dobson).—The picture program presented at the Attercliffe Palace was well received by the audiences. The films included A Dash for Help, The Girl Detective, Salome Mad, The Strike, The General and the Sentry, The Trappers, and A Cold and Its Consequences. The vaudeville turn was supplied by Venturini (Continental illusionist).

EMPIRE.—The picture subjects still receive excellent attention at the Empire Palace of Varieties.

BARRASFORD'S HIPPODROME.—The audiences immensely enjoyed Electricity for Nervousness, a very humorous and attractive picture.

SURREY MUSIC HALL (Proprietor, Mr. Frank Howson).—The Dragoons on the Look-out for the Parson and The Merry Widow Hat were two good films projected here.

South Shields.

TIVOLI.—There is a capital program at this theatre this week, including The Lonely Villa, Foiled by a Dog, The False Oath, A Drama of Passion, The Talisman, The Pontine Marshes Near Rome, All for the Milliner, and A Tickling Duel.

PRUDENTIAL HALL.—The program is of first-class order, consisting of The King and Queen at Knowsley, The Soldier's Heart, Agricultural Life in New South Wales, and The Hand of the Victim. The Cinephone is well received.

TEMPERANCE HALL.—The King's Picture Co. add another to their long list of successes with a thoroughly up-to-date program which includes The Trappers, A Lonely Villa, The Spy, The Suicide Club, and Lunatics in Power. Madame La Clair is well received in illustrated song.

Swansea.

PEOPLE'S PALACE and SHAFTESBURY (Manager, Mr. William Coutts).—Another fine selection from Mr. Coutts' gallery of perfect pictures this week includes The Pony Express, A Mother's Love, Dreadnought to the Rescue, The Last Call, Strolling Players, Mrs. Jones Entertains, A New Trick, A Living Tomb, Four-year-old Heroine, The Talisman, Criminal Guardian, Robber's Ruse, Love Honour, Apple of Discord, Farmer's Grandson, Lonely Villa, and Devil's Blacksmith. The children's Saturday afternoon performance continues to be well patronised.

The Hartlepools and Tees-side.

THE CLEVELAND PICTURE HALL, Middlesbrough (Lessee, Mr. T. Thompson; electrician, Mr. T. Weightman; pianist, Mr. R. Colling).—The headliner was Joan of Arc, an educational subject, and proved highly popular. The Little Shepherd of Tumbling Run enchained the attention of the audience all through; The Abduction, a fine coloured film, was very pleasing; Meskal the Smuggler was a great attraction; The Orphan of the Murderer and Love in a Garrett were two good dramatics of undoubted merit; Strike Time in Paris, Dynamite Waistcoat, The Billposter, The Terrible Brazilian, Butcher Boy and Penny Dreadful, comprised the humorous list. Other pictures rich in novelty and variety were included in the program.

EXCHANGE HALL, Stockton-on-Tees (Lessee, Mr. T. Henderson).—The attraction here was Convict 99, supported by another good subject For His Daughter's Sake—both popular numbers. Other acceptable films were An Aerial Elopement, Left Out, A Jealous Dog, Bertie Buys a Bulldog, Johnny's Little Tricks, Fatal Sneeze, I Did It Mamma, The Inexperienced Angler, and Who Stole Casey's Wood, etc.

THE EMPIRE, Middlesbrough, showed a couple of films nightly, Motor Boat Racing at Monaco and The Coster's Runaway Barrow.

THE OXFORD, Middlesbrough.—The Doings of a Gambler.

BLACK'S PICTURE HALL, West Hartlepool (Local manager, Mr. George Hill).—A very acceptable bill of fare is provided, and comprises The Girl Detective, The Justifier, The Blood of the Lamb, Uncle's Will. The singing picture A Little Boy Called Taps was a great success. Other subjects appearing on the bill are The Magic Squirt, The Flood, Terracina, and A Bit of String.

THE PARK PICTURE CO., West Hartlepool.—This new hall is rapidly being brought to completion and everything is being done to make it comply with the requirements of the new Act. The floor is a sloping one, the best seats being at the rear and having separate entrances and exits. There are seven exits in all. The operating box is sunk in the middle of the hall, made of concrete, and thoroughly fireproof. When the decorations are completed it will be a model hall where safety, comfort and cleanliness are a marked feature. The staff engaged is an accomplished one, the lecturer being Mr. Harold Mitchke (a local popular elocutionist and entertainer). Mr. Bert Bertram (late of the Canada Picture Palace) will control the musical portion of the program, whilst Mr. John Grantham will operate. The opening is expected to take place for Bank Holiday week.

THE CANADA PICTURE PALACE, West Hartlepool.—(Manager, Mr. James Burley).—The principal subject was On the Western Frontier (very thrilling); Sold By His Parents, and Counterfeiters were two powerful dramatic pictures of an exciting nature. Others to be commended were Forgotten, An Absorbing Tale, and Juvenile Ju Jitsu. Mr. and Mrs. Brown Go Motoring and My Word if I Catch You Smoking were two excruciatingly funny comics which delighted immensely.

Wigan.

NEW CENTRAL HALL, King Street (The World in Motion Co., Weisker Bros., proprietors; Mr. A. Russell, manager).—The capital dramatic production of The Aerial Elopement is of up-to-date interest. Saved by a Dream is well rendered and received. Scenes on the Canadian Pacific Railway has a well maintained interest. The Farmer's Cup, Foolshead as a Sportsman, and Juggins' Motor Skates make up a capital program.

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Wallsend.

TYNE PICTURE HALL.—Enthusiastic crowds are drawn to this popular picture hall. Lovers of Charles Dickens have been regaled with his celebrated work The Cricket on the Hearth. Other attractive films are Blessington's Bonny Babies, William Buffaloe's Feats, Extraordinary Journey, The Girl Detective, Home of Beauty, The Old Maid's Dream, and the Violin Maker of Cremona.

Whitehaven.

MARKET HALL (Proprietors, The Edisonia Company; general manager, Mr. Victor Branford).—The Edisonia pictures this week are The White Lie, The Gambler, and Joan of Arc as the headliners, with the following good supplementary films: The Happiest Day in Her Life, The Dummy, Mater Dolorosa, An Exciting London Fire, Jones Has Theatricals, Meskal the Smuggler, Pietro the Bandit, Patent Glue, Visit to France, Dissolving the Government, and Electricity for Nervousness. The Cinephone numbers and illustrated Zonophone songs continue an attraction.

York.

VICTORIA HALL (Mr. Sidney Bacon).—The special attraction this week is a series of pictures depicting in a wonderful manner the salient features of the recent York Pageant, which have been reproduced for Mr. Bacon by the Charles Urban Trading Co. The additional pictures are Why the Mail Was Late, Smuggler's Daughter, Training for the Marathon, and Modern Thieves.

A Page in History on the Kinematograph.

There is no gainsaying the fact that next to M. Bleriot's wonderful flight comes Gaumont's film of this epoch making event. We have had the pleasure of seeing the picture, and must confess to experiencing a thrill of excitement when we saw the Frenchman, whose name will be handed down to posterity, soaring out to sea on his monoplane. It is a marvel that the picture was secured at all, for it was one of those mornings when the sun does not appear until one or two hours after it has risen over the horizon, and there was little light to help Gaumont's operator, who had been up nearly all night for several nights past waiting in the hope of securing what he knew would mark him as an operator who had accomplished something out of the ordinary.

In the film we see M. Bleriot making a trial flight, and when everything is in readiness the human bird, with his wings of science, soars over the cliffs and out across the waves until he is lost to sight. While watching the monoplane disappear in the distance we notice the sky, which proves beyond a doubt that the film is genuine, with no semblance of a fake.

The picture alsogives a view of M. Bleriot's tremendous reception in Calais after his flight, as well as views of his arrival at Victoria and at the Savoy Hotel, where he was presented with the "Daily Mail" prize of £1,000 and a massive silver cup.

Messrs. Gaumont inform us that couriers are being despatched from Paris by almost every train loaded with supplies of the film, which are being sold as fast as they can turn them out. The first batch arrived at Charing Cross at 3.35 on Monday, and messengers were waiting to send them to all parts of the country. The picture was actually shown in Weymouth, Plymouth, Liverpool, and Birmingham the same night, as well as in London where it was exhibited at all the principal halls, including the Alhambra, the Empire, and the Coliseum. Madame and M. Bleriot were present at the Empire, and bowed their acknowledgments many times. So great was the enthusiasm that many members of the audience rushed to the stalls in the hope of being able to shake hands with M. Bleriot. The proceedings terminated with the playing of the Marseillaise. Similar scenes of enthusiasm were witnessed at the Alhambra and at the Coliseum, where enormous audiences were present. At the latter hall the audiences cheered the bare announcement to the echo. This announcement was made some two hours before the film was shown, and when the view of the aeroplane going out to sea appeared the audience made no effort to restrain itself.

Death of a Respected Trader.

We regret to announce the death of Mr. Walter Tyler, whose long life in connection with the optical lantern made his name a landmark in the trade. About forty years ago he started in a small shop opposite his present premises in Waterloo Road, and by industry and ability gradually made his firm one of the leading houses in the industry. We had an interesting interview with Mr. Tyler in 1906 when he said he had practically retired from the business and was going to spend the finish of his strenuous life in his estate at Teddington among his fruit trees and forcing houses. Little did we think then (although we knew of bodily trouble) that this delightful retreat would see him for so short a period. Mr. Walter Tyler, after three weeks severe struggle with his old complaint dropsy, passed away at half-past five yesterday (Wednesday) morning at the age of 62.

Not only will his decease be lamented by the numerous members of his business and the employees, many of whom had been a great number of years in the service, but the whole trade will feel the loss of so genial and respected a leader, whose name has now become world-wide in connection with our trade.

The Walturdaw Co.,

always up-to-date, have now added to their Hire Film Library a quantity of non-flam films, for which they anticipate a heavy demand. This firm have just issued their annual catalogue and price list, which includes everything necessary to the producing of a complete show, being, if possible, more useful and necessary to the Showman than ever. A copy will be sent to anyone writing and mentioning the KINEMATOGRAPH WEEKLY.

We have REDUCED the PRICE of Foreign Subscriptions to

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PATHÉ FRÈRES

"THE CHILDREN SHALL GO TO THE SEASIDE."—Mr. Harry Baur, of the Antoine Theatre, acts in this subject with irresistible gaiety, and makes his part a real live one. We find the family doctor insisting upon a seaside holiday for the children. Father and mother keep up appearances on a limited income. Papa makes up his mind that the children shall not suffer for ready money, and he starts on a housebreaking campaign. His first venture is successful, he despatches a note to his wife telling her the good news. He looks out for a second residence to break into, but finds it is occupied by a poor artist whose goods are about to be seized for debt. His heart is touched, and he gives the stolen money to the artist. The housebreaker hits upon the idea of making the bailiff disgorge the money, and in possession of a considerable sum, the father returns to carry his wife and children off for a long holiday.

THE SNOWMAN.—Jack Branton, artist, takes up his abode at an inn, and is soon engaged in a flirtation with the serving girl, whilst her sweetheart, a mountaineer, looks disgustedly on. As soon as Jack leaves the girl the mountaineer treats the girl brutally. Jack comes back, sees him, and promptly turns him out of doors. The next day Jack takes his easel and is fixing it up, when three men set upon him, bind him to a tree, and leave him. Snow has commenced to fall, and Jack quickly realises his fate. Big flakes fall, slowly burying him. He hears voices—a band of boys just liberated from school are having a snowball fight. One of them perceives the upright figure, and the snowballs are turned against the snowman. A lucky throw causes a mass to fall, revealing Jack, and in a few minutes the youngsters liberate him. Jack lingers after the youngsters have run off, and piles the snow up again. He hides behind the heap, and presently the mountaineer returns to see the result of his villainous scheme. Jack steps out to confront him, and terrified before what he believes to be a spectre, the mountaineer takes a step backwards and falls over a precipice.

THE VICTIM.—A gentleman has been robbed, and a mortal blow dealt him. He is lying on the path, and a drunken workman comes rolling up against him. Believing that he has to do with someone who has succumbed to the influence of wine, he endeavours to assist the man to rise. The inert body falls back. A sudden suspicion enters the fuddled brain of the drunkard. He feels for the beating of the heart of the man lying before him, but the sensation of something warm on his hands causes him to start back in horror. His hands are covered with blood. Immediately sobered, he flies, seeking the shadow of the walls. Haunted by the vision of the murdered man, he enters a low drinking establishment. His disordered appearance, and haggard look, arouse suspicion. Then spots of blood are seen on his overall. The man in a frenzy of fear takes refuge in flight. He runs into two policemen, is arrested, and a man and a woman from the drinking shop are called upon to appear before the magistrate to give evidence. The drunkard tries to explain, but silence is imposed upon him. Presently a message is brought to the effect that a man in a dying condition has been found in the street. He is brought in on a stretcher, and at the sight of him the two witnesses jump up. The man on the stretcher sits up, and in a last agonizing effort denounces the two witnesses as his agressors. The drunkard is liberated, but the emotions have been too much for his drink-sodden brain, and an excess of delirium tremens comes upon him. This is certainly a very vigorous, convincing, and well acted subject.

CATCHING FISH WITH DYNAMITE.—In this subject we have some charming scenes of Melanese life in the Solomon Isles, the coloured pictures showing the preparations for a fishing expedition—the hurling of the dynamite cartridge in the water where it explodes, half stunning the fish and allowing them to be easily caught—then the return of the natives in the twilight, carrying their "catches" slung on long strings, the brilliant, pearly scales glimmering in the half light.

THE WARWICK TRADING CO LTD

As a supplement to their last week's Naval Pictures this firm have issued one of the most notable illustrations of the pageant that can be imagined. Altogether it is a complete entertainment, consisting of every conceivable event of the week. Commencing with a panoramic view of the fleet from Westminster to Southend, we are taken on board the Dreadnought, where we are shown our Navy at work and play, putting out nets to repel torpedo attacks, a diver preparing to descend into the sea, and a magnificent view of the reception of the Lord Mayor of London and party on the Dreadnought. We then are shown the enthusiastic crowd watching the procession of bluejackets marching through the streets on their way to the banquet at the Guildhall. We see the men enter the outer hall of the Guildhall, where they stand at attention prior to entering the building. The full set of pictures measure 800 feet, but they can be had in convenient sections of from 200 to 300 feet. The quality is excellent throughout, there is absolutely no padding, every incident being clearly and concisely shown, and forms in its entirety one of the most striking films of a notable event ever put on the market.

HEPWIX — HEPWORTH MANUFACTURING Co — HEPWIX

NECESSITY IS THE MOTHER OF INVENTION.—Being refused money by his father a son enters into a plot with the butler. When the old man goes for his morning bathe in the sea, the son and the butler enter the machine and steal his clothes. The old man is frantic when he returns to the machine and finds his clothes gone. His son dashes after an imaginary thief and returns with a bundle. The father dresses, but finds he has a woman's skirt on. Meantime the butler has donned a woman's costume and in an indignant tone accuses the old man of stealing a woman's clothes and claims compensation. The son then dashes up with the original clothes, making out that he has had a terrible fight with the thief. Dad, pleased to have his things back, writes out a cheque.

THE REDSKIN'S OFFER.—This a well acted and exciting episode of the Far West. An Indian loves the daughter of the chief of the

cowboys. She refuses him. She also refuses a cowboy in her father's employ, because she is in love with another cowboy. These two cowboys fight over her and the loved one defeats his opponent. The opponent racks down the Indian and they conspire for revenge. The redskins are seen creeping near and nearer the homestead. The girl is secured and marched away, struggling, into the bush. Here an altercation takes place between the rejected cowboy and the Indian. The former is tied to a stake and the fire is lit. Meantime the father and the lover of the girl, with a gallant band of cowboys, are riding hard on the trail of the Indians. They come up just in time to see the evil cowboy consigned to the flames. A fierce fight occurs and both the man and the girl are rescued.

Welt Kinematograph Co.

EXERCISES OF A GERMAN RIDING SCHOOL, from this new firm should be a capital introduction to the British public. It is a splendid series of pictures giving all the possible insight into German military life as far as its cavalry is concerned. We have a grand display of attractive jumping over hurdles, open country and running streams, concluding with some capital views of camp life. The film is 400 feet long, and full of incident throughout.

J. F. BROCKLISS

THE RECEIPT OF RENT.—A newly married artist couple find it a struggle to pay the rent. The housekeeper asks for her money, but they simply point out that they have not got any. While the furious housekeeper goes to see the landlord, our friends take a model used for sketching, dress it, fix a head on, and suspend it by a cord round the neck, so that it resembles a man who has hung himself. They hide themselves and wait for the housekeeper's return. At the sight of the "suicide" she nearly faints, and lets fall the receipt for the rent, which is immediately snatched away by the young man hidden under the bed. She rushes off for the police, and the young folks leave before it is too late. The police come and cut down the "body," when the ruse is discovered.

THE BLIND DETECTIVE.—This is a splendid, well staged and well acted film, showing how a blind man uses his developed sense of hearing to save his son from the result of a false accusation. The old villager lives in his son's house, and every day the younger man goes to his work with his dinner in his satchel. One morning he drops his satchel, and a young bank messenger calls after him. He does not hear, so the bank messenger picks up the satchel, with a view to catching him, when suddenly two robbers spring upon him, take his wallet containing money belonging to the bank, and leave him nearly dead. Our hero notices the loss of his satchel, and is astounded to find himself suddenly surrounded by police, who have possession of his satchel, and he is arrested for murder and robbery. He is dumbfounded, and in despair protests his innocence. The old blind man, in his daily walk, sits down by the roadside while his granddaughter goes into the wood to pick flowers. The spot is near where the bank messenger was attacked, and the robbers are seen coming along the road. They see the old man, but not until they have revealed their deed in their conversation, and they are about to attack the old man when they notice he is blind. Thinking him harmless, they leave him. The old man hears of the arrest of his son, and comes to the conclusion that the real robbers are the two men he heard speaking. Passing an inn, he hears them laughing inside. The little girl fetches the police, and they confront the girl's father with the two robbers. They are too frightened to deny their guilt and finally confess outright, and are arrested and the innocent man released.

BULL-FIGHTING AT ORAN.—This is one of the best bull-fight films produced. The objectionable details are excluded, but the excitement is great from start to finish. A number of fine bulls are brought into the ring, and some remarkable escapes by the matador and toreadors are distinctly shown.

LUBIN MANUFACTURING Co

ARE YOU THE MAN?—A club member suggests the following bet:—"I bet 500 dols. that you cannot ask the first ten men you meet the simple question, 'Are you the man?' without being insulted." One member accepts and they start, but the acceptor is soon sorry, as he meets with severe punishment from everyone.

When at last in danger of being arrested he throws up his hands saying "I give up." His friends explain matters to the policeman, and amidst great laughter the party is wheeled to the club house upon a pushcart. He acknowledges "I am the man," and pays his debt.

MY FRIEND THE INDIAN.—An Indian coming into town asks for a drink. A "hobo," seeing a chance for fun, sells him to a cigar merchant as a sign. The Indian runs away and a chase follows. At last the Indian is caught. He jumps through a chimney into a bedroom, and conceals himself in a folding bed. Six policemen who are chasing him close up the folding bed and carry the Indian away. In the street the bed breaks through, the prisoner escapes, while the policemen carry the empty bed in triumph to the station.

THE GAUMONT Co

The event of the moment is undoubtedly the successful flight across the channel of M. Bleriot, and next to seeing the actual flight its reproduction on the screen must be of more than usual interest. The Gaumont Company, with their usual acumen, managed to be the only operators who saw and reproduced the actual flight. In the set of pictures taken we have a capital view of the monoplane that carried the intrepid M. Bleriot over, a life-like likeness of the hero himself, the trial flight of a quarter of an hour previous to commencing the actual trip, and all the preparations incidental to the trip. The word is given and the machine glides along the ground, rising to clear the telegraph poles, and then out over the cliffs to the open sea, where it gradually flies bird-like out of sight. The reception at the Savoy is also included in this remarkable film. The whole forms a record of an interesting national event, the value of which can only be estimated. To the general public it cannot fail to be a great draw wherever shown, and the photographic quality being of more than usual excellence, exhibitors who want to be up-to-date must have this film on their program.

WALTURDAW CO. LTD.

THE INCOMPETENT THIEF.—This is a pathetic film with a touch of humour, depicting the troubles of a discontented shoemaker. The opening scene is a splendid view of a workroom. The bustle of leaving is gone through and one man left by himself, he is imbued with the fascinations of an adventurer's life. He steals a quantity of goods, the proceeds of which he devotes to buying a set of burglar's tools. His efforts are without any financial advantages. He breaks into a house and opens a safe, which proves to be full of waste paper, and all his adventures end in the same futile manner. Finally he attempts to rob a postman, who proves the stronger of the two and hands him over to the police. The last scene shows him in his cell, repentant, and he has a vision of his old happy life in the workroom, with which the scene closes.

LONDON CINEMATOGRAPH CO. LTD

THE PERIL OF THE FLEET.—This sensational story opens by showing the Fleet at Southend. Spies are seen discussing a plan of the submarine mines; they draw lots as to who is to blow up the Fleet and agree to meet in Shoebury. Two of the spies passing down a street in Southend attract the attention of a detective, who follows them. Thinking they are unobserved they produce the plan, pointing to the Fleet, and decide upon a course of action. The detective stealing up looks over their shoulders, and confirming his suspicions, passes on. The spies decide to kill him. They walk along the cliffs followed by the detective. They seize him and roll him over the cliffs, leaving him for dead, but he escapes, struggles up the cliff, and follows his assailants to Shoebury. One of the spies by a trick lures away the sentry from the fort, and so enables his companion to get into the mine room. The guard is overpowered in the corridor and strangled. The spy gets into the mine room watched by the detective. Inside the mine room the spy is just about to make the contact with the main switch when the detective, having blown off the lock of the door with his revolver, shoots the spy dead. The colonel follows the detective into the room, rushes to the switch, examines it, then congratulates the detective on having saved the Fleet. The film concludes by showing the Fleet still safe, the objects of the spies having been completely frustrated.

URBAN ECLIPSE-RADIOS

Variety is the order this week at Urbanora House, travel, humour, and pathos being equally represented. A KIND-HEARTED JUDGE is a pathetic drama of deep human interest. A family is starving. The landlord threatens to eject them. The husband is in despair, and after many fruitless endeavours to obtain employment, steals a loaf of bread from a baker's shop. He is arrested and taken before a magistrate, who hearing his story determines to personally investigate, and ascertaining the truth acts the good Samaritan by paying out the landlord, sending for food, and finding employment for the husband. The story is intelligently told and is quick in action.

IN SOUTH ALGERIA gives us some vivid pictures of Eastern life, with all the native colouring and quaintness, including caravan and desert life, wonderfully interesting scenes at a native wedding, and an Algerian "At Home," thrilling pictures of gazelle hunting, and other native sports and pastimes. This film is full of interest, and is a bright and picturesque picture that would be an attraction to any program.

AN INTERRUPTED GAME OF NINEPINS deals with a refractory bowl which propelled by one of the players makes off, followed by the amazed yokels, and leads them a merry dance until it is finally captured in a river. The incidents are decidedly humorous throughout.

Eclair.

NANA'S MOTHER.—A young woman, remarkable for her beauty, decides to leave her mother, a poor fisherwoman and go to Paris in order to lead a fashionable life. Shortly after the old mother, dying of ennui at the loss of her daughter decides to follow her. Being without money she has to walk all the way and is greatly disappointed at not being able to find her loved one. All at once she sees a fashionable young woman riding in an elegant carriage whom she recognises as her lost daughter. But Nana will not know her mother and passes haughtily by. A few days afterwards the young woman is giving a fete in her new house and the old lady again appears on the scene only to be again sent about her business by the angry servants. She departs cursing her child. One day, while at the hairdresser's the daughter meets with an accident. The Lamp explodes and disfigures her for life. She is no longer a beauty and then she finds that all her erstwhile friends desert her. She falls lower and lower in the social scale until at last she is on the point of being turned out of her humble abode as she cannot pay the rent. At this juncture the good old mother turns up and pardons her and they both return to their native village, happy in each others love.

THE ANGLO-AMERICAN FILM MANUF^TG CO

THE WAIF HEROINE is a pathetic little story in which a waif of the streets is selling sweets by the side of her mother. Most people pass her by unheeded, but a little boy accompanied by his nurse takes pity on her and makes several purchases. One night the poor waif dreams that the boy's house is on fire, and awakens horrified. She rushes off to the house and finds it is on fire. She makes frantic endeavours to rouse the inmates by ringing at the street door, but does not succeed. Then she breaks open the window with a broom and climbs into the room, by this time filled with smoke and flame. Rushing upstairs she awakens a servant, who in her turn alarms the whole household just in time for them to effect their escape. As a token of their gratitude the family decide to adopt the waif heroine, and in their house she finds a happy home.

EDISON

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BROTHERS IN ARMS.—Here we have the old tale of two brothers wooing the same girl, one to suffer the pangs of rejection, the other the smiles of triumph. They are called to war in the same company; the one as captain, the other as sergeant. Captain Hawley falls wounded while leading his men and Sergeant Carroll helps him to safety only to fall victim to an exploding shell. They are parted and Sergeant Carroll unwilling to return to his village because his love for the Captain's betrothed still lives, becomes a derelict and is finally arrested for vagrancy. Captain Hawley returned from the war, weds the girl of his choice and has found an honoured place on the bench. The old sergeant arraigned before him and in extenuation of his misfortune, tells the story of his injury. The judge sentences him to spend the remainder of his days in his own home an honoured guest and the same friend of his family that he had been to his captain in the war.

THE CHILD'S PRAYER.—A sturdy fisherman returns to find a letter from a large fish contractor offering him a contract in place of another fisherman who has failed to live up to his agreement. He accepts and the discredited fisherman, nursing vengeance, inflames his passion by drink. He makes his way to the beach, fells his rival and sends the unconscious man adrift in a leaking boat. He seeks his rival's home to wreck further vengeance, and comes upon the fisherman's child kneeling in prayer. Her appeal touches his better nature and rushes away hoping to be in time to undo his murderous work—but the boat is far from land. After heroic efforts he succeeds in reaching the sinking boat, rescues his rival just as the boat goes down.

Professor Fix Fixed.—Professor Fix launches his ventriloquial show at a certain well patronized county fair. He challenges the world with 5,000 dollars to produce his equal. Unfortunately two mischievous boys gain access to the tent and make off with the dummies. His mind is fertile, however, and he uses live men dressed up and produces the ventriloquial results. The professor, when his performance is at its height, finds his live dummies forget their parts and begin to converse amiably when the professor's back is turned. The audience arise *en masse* at such a denouement, and what happens to the professor, his dummies and his theatre is a thing that can be well left to the imagination.

Vitagraph Company of America

A Friend in Need, is a Friend Indeed.—This is a pathetic little episode in the life of a city clerk. His young wife is dying and he remains tending her so long that he gets to the office late. His fellow clerks sympathise with him, but when, later, he receives a message to the effect that his wife is dead, his request for a few

days' leave is gruffly granted by the manager. All the clerks subscribe him a floral tribute of respect and sympathy, but the manager refuses to do so. Presently the manager, whilst looking through his desk, comes across a faded photograph. He relents—a touch of memory stirs within him Out comes his cheque book and he sends a cheque with a sympathetic letter to the young clerk.

Mr. Physical Culture's Surprise Party.—The opening scene shows a crank on physical culture. Strewn around the room are boxing gloves, dumb bells, Indian clubs, etc. His wife is quite sick of the craze, as her hubby does nothing but exercise when he comes home. She receives a note from her sister reminding her that it is Mr. Physical Culture's birthday, and she arranges a surprise party for him. The wife begs him to leave off exercising and put on his evening clothes. At first he yields but as soon as she is gone, throws them off and goes on with the dumb bells. The guests arrive, but there is no host. The wife tells, in despair, why it is. They all go upstairs and peep into the room and watch the crank on physical culture going through his evolutions. The noise attracts his attention and thinking burglars are in the house he rushes out with a pistol in one hand and an Indian club in the other. He is at once seized by the guests and is forced to assume rational dress and join the party.

A Romance of Old Mexico.—This is a pretty film portraying Spanish life. A young toreador attends a dance against the wishes of his fiancee, who has been warned by a gipsy that she is to expect a lover's quarrel. At the café he pays attention to another girl and is surprised by his sweetheart. She plans revenge and encourages the advances of another swain who adores her. He is caught in the act of serenading her by the toreador, and a conflict is only averted by the girl explaining that the stranger is a new admirer whom she prefers. Later, the bullfighter returns to the arena, where he is badly injured by a fierce young bull. His sweetheart hears of this from the gipsy and her old love returns. She rushes to the arena and the lovers become reconciled.

Caught at Last.—Mischievous Willie causes a deal of trouble with his pranks. In order to show his knowledge of "circumstantial evidence" he drinks nearly all the milk in the kitchen, leaving a little on the table near the cat; he puts hairs on his

father's shoulder and attracts his mother's attention to them. A family argument ensues. He steals his mother's hot cakes and smears a little over the dog's mouth, making the animal appear to be the culprit. Finally he is found out, is punished and peace prevails.

Nordisk Films Co

Hamburg Shooting Competition.—Our Continental neighbours are always *au faut* with carnivals. They do not take their pleasures sadly as the Briton is said to do. They make the promotion of a procession a business, and the Procession of the International Shooting Competition at Hamburg was no departure from the rule. It was a very long and elaborate show made up of hundreds of emblematical cars featuring all countries from the earliest Norse period. There were mounted soldiers, regiments of infantry, and mounted bands; huge grotesque mythological figures, both mounted and walking, children's processions, trade processions, and all kinds of revelry. It was a carnival of fun and a carnival of ingenuity, and it burst upon applauding and laughing crowds. And all this the Nordisk Company reproduce by a very fine film. It is one of the best they have yet produced of national pageants—and that is saying a great deal, as they are very smart at that kind of filming.

The Selig Co

The Tenderfoot.—Here we have a comedy depicting cowboy pastimes at Red Dog Gulch, where Bill Loomis has charge of a ranch owned by an English syndicate. The manager, who resides in New York, has a brother, Bertie, who is filled with a desire to emulate some of the Wild West heroes. Things are dull at Red Dog, when Bill arrives with the news that Bertie is coming. The boys rope a wild cayuse and lead it to the hitching rail in front of the "Palace," and await Bertie's arrival. Bertie's clothes are of the latest cut affected on the Strand. Accompanied by John, his valet, and carrying Ponto, his thoroughbred Yorkshire (the dog's

front locks tied prettily with a pink ribbon), Bertie applies for the best room in the "Palace." Bertie's troubles begin when he inspects his bedroom. The chairs have all been fixed, as well as the bed, for his reception. The valet sits on a chair, which promptly flattens out. The same thing occurs to Bertie when he sits on the bed. As he enters the office to complain, the cowboys cut loose with their six-shooters. Bertie has heard of Indians, and with a frightened yell he and his valet make a dash for the open. Bertie is attired in a pair of "chaps" and placed on a broncho. He hangs on for dear life, but the broncho soon spills him. The boys then drag him back to the "Palace," and finish his education by stripping him of his "chaps," tossing him in a blanket, and many other methods of initiation known only to the cowboy fraternity.

CRICKS & MARTIN

WEDGWOOD WARE is a very fine educational subject. By the courtesy of Messrs. Josiah Wedgwood & Co., Ltd., of Stoke-on-Trent, Cricks & Martin are enabled to give a full description of the making of the celebrated ware from the carting of the clay to the highly finished, beautiful specimen of Wedgwood ware. The first scene shows the unloading of the clay, seasoning, grinding, and flint crushing. Another picture shows the manipulation of the clay between blankets and its process through the pugging machines, where it is cut into sections. The moulding and making of plates follows, and then the interesting process of printing, dipping and painting. The manner in which the artistic patterns are obtained from steel plates and attached to the clay plates and the washing of the plates is also well shown. The making of Jasper ware is also shown. Then follows the making and attaching of the pretty white figures on the blue ware jugs. In fact, the whole process is of a most interesting character, including the casting of basalt ware, showing a cast of the head of Shakespeare. It is a unique film and sure to appeal to the higher class audiences who frequent the best picture houses.

VESUVIO FILMS

THE COASTLINE OF NAPLES is a beautiful film showing, amongst other pictures, the delightful scenery along the coast between Vietri and Atrani, and Pozzuoli and Baja. The picturesque route includes mountain scenery and the precipitous rocks overlooking the Minorca Islands. A variety of native pastimes are shown, and amongst other interesting views are the numerous ancient towers built for the defence of the coast against pirates, the famous ancient catacombs of Cappuccine, excavated out of the mountain, and the temples of Venus and Diana, concluding with a view of the Lake of Fusaro.

AMERICAN MUTOSCOPE & BIOGRAPH CO

THE PEACHBASKET HAT.—The Jones family are seated at breakfast. Mr. Jones is reading the morning paper. An account of a kidnapping by gypsies engages his attention and he tries to impress Mrs. J., but she is fascinated by the millinery "ads." The situation for Jones becomes more tense when on going outside he sees a couple of the odious gypsies with a child. Mrs. Jones takes herself off to buy a Peachbasket, leaving the baby in charge of the nurse, who being of a romantic nature enlists the services of the gypsies to tell her fortune. Mrs. Jones returns and almost catches the nursemaid, who is quite beside herself at her near discovery. Mrs. Jones places the huge box containing the hat on the table, while the nurse, placing the baby on the floor, assists in extricating the hat from its crate. Putting on the hat, Mrs. J. goes into the next room, followed by the maid, to view the effect in the mirror. Mr. Jones now arrives, and his first thought is baby; he cares naught for the Peachbasket hat. Baby is nowhere to be seen. The nurse, in her excitement, does not remember where she placed it. Through the house they rush fruitlessly; out on the road and on after the disappearing gypsies, who are overtaken only to find that the baby the woman carries is not a Jones. The clouds of despair overshadow the couple in their dining-room, when suddenly the hat box is seen to move. There, under the hollow cube of pasteboard, is found baby Jones, the box having been blown by a gust of wind off the table over the child.

THE WAY OF MAN.—Tom Hearne deeply loved pretty Mabel Jarrett, so he decides to go out West to fight for fame and fortune to be more worthy of her. Meanwhile, Mabel's cousin Winnie has visited her, and is to spend the summer months. At the receipt of Tom's letter Mabel is in the seventh heaven of delight, when cruel fate plunges her into the depths of despair. During the evening while Mabel is in the act of lighting the lamp it explodes, frightfully burning her face and head. It is conclusive that the poor girl will be disfigured for life. What a blow it is to her, almost on the eve of Tom's return. Winnie in particular does her best to allay her anticipating fears. However, Tom arrives and is dreadfully shocked at Mabel's appearance. Poor Mabel can see a tinge of repugnance in his attitude, and discerns a decided attachment between her cousin and Tom. Winnie realises this also, and tries to leave the place. Mabel discovers this sacrificial move on the part of Winnie and prevents it by making the sacrifice herself. Leaving a farewell note she goes from the house. Placing her cloak and hat on the high rocky cliff, she hides, so they at once assume she has jumped into the sea. When they have left for the house she enlists her services at an Orphan Asylum. Later Tom and Winnie are happily married, both holding a tender, reverent remembrance for the brave self-sacrificing girl.

R. PRIEUR.

THE AMATEUR JUGGLER is a good comic film. Two jugglers, having engaged a new servant, show her a few of their tricks, which she tries to imitate when their backs are turned. She even tries to juggle with the twins. Plates, dishes, and in fact the whole of the furniture are being broken up in her vain attempts to perform the tricks. Finally, she is discovered with the coal scuttle over her head.

TROUBLESOME PUPILS is another funny film. A class of students wishing to play a joke on their old tutor, persuade an old organ-grinder to play a certain tune for two hours without stopping and they will pay him well. He consents, with laughable results, as no one can induce the old man to go off with his organ, and the whole class is in an uproar.

WILLIAMSON, DRESSLER & CO.

FOR HER SAKE.—In this film we feel sure that Messrs. Williamson have secured an immediate and permanent success. It is a stirring story, well acted and full of dash and go, whilst the tinting of the sunrise and moonlight scenes give them a beautifully realistic appearance. Briefly, the story is as follows:—A British regiment is ordered off to active service in South Africa. Just prior to embarking a handsome young woman is seen waiting to say good-bye to her sweetheart. She is approached by the Corporal of the regiment, who loves her and avows his passion. He is rejected, but suddenly the favoured suitor appears on the scene, and taking in at a glance what has happened, makes a mad rush at his Corporal. The girl intervenes and makes peace. Then follows the embarkation. Troops of kharki suited soldiers are seen passing up the gangway and going aboard the huge cruiser. The parting scene of the young soldier and his fiancée with the old Colonel standing by is intensely affecting. She gives him a locket containing her photo as a token of their betrothal. The next scene shows outpost duty on the veldt of South Africa. Whilst the young soldier is asleep the Corporal steels the locket. On awakening he is distracted to find it gone, but there is no time to think about it.

Out of the dark night hordes of Zulus rise up, and the two men are face to face with the gravest peril. To make matters worse one of the horses stampedes. Only one of them can escape. Who shall it be? The Corporal decides to die for her sake, and helps his wounded comrade on to the remaining horse, and sends him flying across the kopjes to the main body. He then attempts to keep the Zulus in check by firing at them, but in vain. When the rescuing party arrived they found him killed. The last scene shows "Home again." The happy couple are seen placing a wreath on the tomb of him who died for her sake.

Cines Co.

SCENES ON THE PONTINE MARSHES is another of those travel pictures for which the Cines Company are famous. This film gives some very fine views of the landscapes and monuments in the vicinity of the Pontine Marshes in Rome. These views include the canal of Badino, the venerable old Abbey of Fossandoa—a wonderful bit of ecclesiastical architecture—the ruins of the mediæval town of Ninfa, waterfalls and woodland scenery. The antiquity of the place is evidenced by the lichen covered arches of the bridges across the canal. The spectator also catches glimpses of the happy native children on either side and many more pictures of rural life are depicted.

AN ANCIENT ROMAN is a funny burlesque on the reverence paid to the memory of the old Romans by the modern tourist. Three tourists in top hats, white waistcoats, and frock coats unearth a tomb of a Roman who lived 2,000 years ago. Presently as they gaze with wonder into it there arises from the cavity a Roman soldier, armed with sword and shield and wearing a breast plate and short kilt. They examine him in wondrous surprise and he weeps over the ruins of his beloved Rome and gazes on the statues of departed heroes. Then he walks through the streets of the new city arm in arm with his modern friends. They introduce him to some twentieth century ladies, whom he embraces and gets his ears boxed for his pains. Then he is taken to a café and plied with wine and becomes slightly unsteady on his legs. He is induced to enter a motor-car, which, however, frightens the brave Roman gladiator and he shivers with fear at the report of a gun used by a sportsman shooting in a field. Finally he makes a bolt, hotly pursued by the three moderns with their flying swallow tails. It is all very ludicrous and laughable. In the end he outdistances his pursuers and reaches his family tomb into which he disappears.

A DRAMA OF PASSION.—Raymond is claimed by his country, and leaves his sweetheart with sorrowing adieux. In his absence she consoles herself by marrying another man. Whilst serving his time in the army he hears of this and is advised by a comrade to do the same. He does, but complications follow. His wife meets with an accident, and accidently she and her husband and child are taken to the house of the former sweetheart. She becomes furious with jealousy and in the end provokes a quarrel between the two men and a deadly duel with knives follows.

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To the Editor KINEMATOGRAPH AND LANTERN WEEKLY.

Sir,—In reference to your article respecting this, published in your issue of the 22nd July, the writer points out certain facts relating to the New Patent Law of 1908, and freely gives strong advice thereon, I presume professionally. Such advice however, no doubt your readers have noticed, appears to have a sort of gauze over it, and is somewhat extravagant.

It certainly should appear strange to any reasonable person upon reflection, that the Professional Writer expounds himself in this way, considering inventors seek the assistance of Patent Agents to protect them to properly frame the claims of their patent, so that it should secure the inventor against infringers. Now the writer advises users of another man's patent to take no heed as the requirements for payment of fees have forfeited the rights thereto. Why did not the writer advise that up to the period of lapsing the infringer should pay or become entitled to damages for having used the patent and amassed a fortune thereby?

If this is not so, what is the value of any patent, if I may illustrate a suggestion for instance. An inventor develops an idea, patents same, and exhausts his purse, and finally becomes entangled with all kinds of difficulties, then, because he cannot keep up the payments prescribed, he is for ever to lose everything, and all he has already expended thereon. If that is so, it seems to me unreasonable, and I think any sound opinion upon the matter will agree, though many infringers may not care to agree upon the idea, but the better way to convince them that it is correct is for them to imagine they are the inventor and patentee, and so consider how they would like the treatment. The writer did not mention or advise that under the Act of Section 20, when such fees are paid and the patent is renewed, that the royalties would become due.

And such royalties can be arranged at whatever rate or charge the patentee considers fit to create.

It seems so strange that so many one-sided writings are taking place upon this particular patent. Both Mr. Friese-Greene and myself wish particularly to call the attention of all concerned to the Patent and Designs Act, Section 36, which properly advised upon I think would not be the advice of the writer.

There is no doubt but that Mr. Friese-Greene and myself have information which at present we shall not divulge, but when the proper time comes such information may be astounding.—Yours, etc.,

HOUGHTON ROCKETT, SENR.

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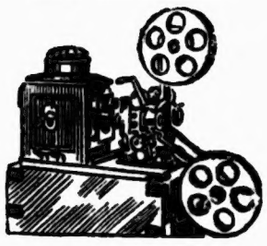

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Magic Parchment, art	1023
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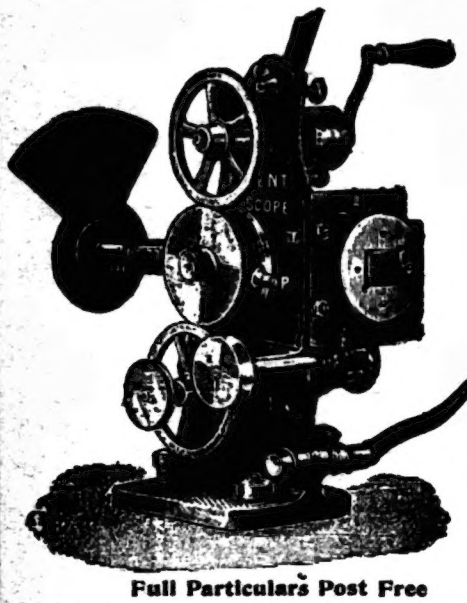

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